

Entertainment WEEKLY

MAY 11, 2018 • #1514

x

SEX AND THE CITY

A NEW BOOK
REVEALS
**HOW THE STARS
WERE CAST**

P. 32

AVENGERS: INFINITY WAR

**WELL, THAT
HAPPENED.**
WHAT IT MEANS
FOR THE MARVEL
UNIVERSE

P. 16



DEADPOOL

2

x RYAN REYNOLDS RETURNS AS
EVERYONE'S FAVORITE IDIOT
IN LEATHER—BECAUSE...**SEQUEL MONEY**

BY TIM STACK

I am very Sensitive to Lights and Sounds

Jacob Sanchez
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Bob Newhart and his fellow actors look back at the show's side-splitting finale. Their recollections are as remarkable as the characters who populated the quirky sitcom.

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Sex and the City

In her new book, *Sex and the City and Us*, Jennifer Keishin Armstrong uncovers the hidden history of the HBO show that redefined the way people perceived single womanhood. This exclusive excerpt details how the main actors landed their iconic roles.



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ON THE COVER

Ryan Reynolds as *Deadpool* photographed exclusively for EW by Finlay Mackay on March 11 and March 13, 2018, in Los Angeles

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THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

*Gets inspired
*Starts writing
'Get Out 2'
@JordanPeele
responding to Kanye West's tweet that the rapper isn't in the *Sunken Place*

"Dude, you're embarrassing me in front of the wizards."

— Tony Stark (Robert Downey Jr.), scolding Bruce Banner (Mark Ruffalo) for Hulk's performance problems, in *Avengers: Infinity War*

"You've got the hair of Giovanni Ribisi. And the complexion of Timothy Hutton. And the eyes of Joni Mitchell. You're like a Mr. Potato Head of beautiful people."

— Jared (Zach Woods), boosting Richard's (Thomas Middleditch) confidence, on *Silicon Valley*

"I've never felt about anyone the way I feel when I'm with you. And I think I just quoted *Dirty Dancing*, but that's the kind of cheesy thing you make me do!"

— Petra (Yael Grobglas), confessing her feelings to J.R. (Rosario Dawson), on *Jane the Virgin*

"No more patriarchal bulls---."

— Fiona (Tracie Thoms), celebrating the firing of her male boss, on *UnREAL*

"Sure, but matriarchal bulls--- is still cool, right?"

— Quinn (Constance Zimmer)

"I'm officially an uneducated white man. The only thing I'm qualified to do is explain things to educated white women."

— Matthew (Andy Favreau), learning he failed his GED test, on *Champions*

"What? I like this shirt!"

— Kara (Melissa Benoist), explaining why she didn't rip her outfit mid-superhero change, on *Supergirl*

"Why?! I'm a human! I'm a human male!"

— Captain Holt (Andre Braugher), expressing outrage over Twitter thinking he's a bot, on *Brooklyn Nine-Nine*

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The Must List

THE **TOP 10** THINGS WE LOVE THIS WEEK *Edited By* | MARC SNETIKER @MARCNETIKER



LOGAN BROWNING



The actress who plays campus activist Samantha White talks to EW's Chancellor Agard about the sharper, timelier second season

What's going on with Sam when we pick up in this new season?

Sam is reeling from the effects of being seen as the anti-Christ. People see her as the reason for all the chaos on campus. She's basically being blamed for everything going wrong. She's feeling it from the people around her, and she's dealing with an online bully who's targeting her. She's also dealing with losing Gabe [John Patrick Amedori], the one thing she had that was her refuge from the movement, which has kind of turned on her, and she's really alone.



TV DEAR WHITE PEOPLE

School is back in session for Justin Simien's college satire, which returns in rare form with a funny yet powerful sophomore season exploring the aftermath of a failed protest and singularly diving into big issues like racism and online trolling. (*Netflix, May 4*)



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PARIS

CONTINUED

How did it feel, personally, coming back for season 2?

I was just way more comfortable. After doing season 1 and wondering what people would think of me as Sam, and then seeing what they thought of me as Sam, both the good and the bad, I realized none of it really mattered, and I started to just relax into the character. I stopped fighting what I thought was similar between Sam and me. I was apprehensive about putting too much of Logan into the character, but the truth of the matter is, if there are parts of us that are similar, it makes it that much more real. I didn't worry about forcing her to be different, which allowed me to have a much more enjoyable experience.

What's your fondest memory of shooting this season?

Sam's story line is not light by any means, but what I did very much enjoy about the season was the sisterhood story line throughout. I loved doing scenes with my amazing costars because it's real bonding. I'm happy that we've time-capsuled some amazing relationships. Similar to real life, when things can go wrong, if you have good friends and, especially as a woman, good girlfriends, it allows you to enjoy more and not worry about so much. We need that bond as women, and as black women.

TV

RBG

Legends don't come much bigger (or in smaller frames) than 85-year-old Ruth Bader Ginsburg, the game-changing Supreme Court Justice, internet hero, and feminist icon whose inspiring early legal life is profiled in stunning detail in this intimate documentary.



WON'T YOU BE MY NEIGHBOR?

A celebration of the 50-year legacy of Fred Rogers. (June 8)

WHITNEY

An absorbing retrospective that has rare approval from the late pop singer's estate. (July 6)

MCQUEEN

A stylish portrait of troubled fashion designer Alexander McQueen. (July 13)

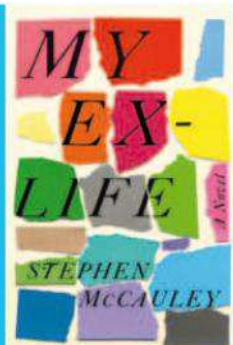
3

Books

MY EX-LIFE

by Stephen McCauley

The *Object of My Affection* author serves up a charming slice of life about former spouses (one gay, one straight) on the other side of 50 who have been kicked around by life but find purpose when they reconnect in a seaside Massachusetts town. Laughs included.



4 | *Movies* TULLY



If you thought *Avengers: Infinity War* was the most spoilable movie of 2018, you'd better catch *Tully* before the movie's surprising joys hit social media. Charlize Theron plays a woman

broken by the pressures of motherhood, while Mackenzie Davis plays her unusual new night nanny. Of course, the film is much more than that—but we're gladly sworn to secrecy.

JASON REITMAN & DIABLO CODY'S NEVER-ENDING STORY

The director and screenwriter are three collaborations deep and showing no signs of stopping their charming movie partnership



Jason Reitman was a straitlaced young filmmaker and Diablo Cody was a wild-child novice screenwriter when they paired for the first time on 2007's teenage drama *Juno*. In 2011, they teamed up again for a film about a woman (Theron) torn apart by her own arrested development in *Young Adult*. Now the director/writer pair explore the pull of parenthood in *Tully*. "It's like we've been working together on this mutual diary for the last decade," Reitman says of Cody. "We're

around the same age, and we started working together, and every five years, we've made a movie that somehow echoes our most recent experiences." He says the only question now is "what the *next* three will be." Cody breathes a sigh of relief: "I thought you were going to say, 'It feels as though the chapter has closed and I don't have to talk to this woman anymore!'" "No," Reitman replies, "I'm just curious about the movie we're going to make in our 60s."



Two years after becoming a *Dangerous Woman*, the ponytailed pop prodigy returns with a catchy, chilled-out single filled with luscious disco down-beats, making it just as perfect for tanning as it is for turning up. P.S. We're not sure why Ariana's album promo is being written upside down, but if she's doing it, we are too.

by Ariana Grande

"NO TEARS LEFT TO CRY"

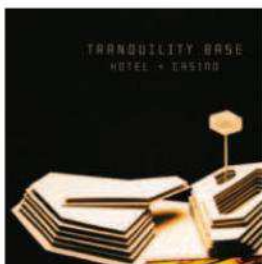
Music



HAWKEYE'S HIATUS ACTIVITIES

1. PRACTICING HIS SCOWLS
2. WATCHING *THE HUNGER GAMES*
3. MEMORIZING INFINITY STONES
4. SOULCYCLE WITH ANT-MAN

6



Music

TRANQUILITY BASE HOTEL & CASINO

by Arctic Monkeys

Named after the first lunar base, this ambitious and uncharacteristic concept album from the vampy English rock band swaps out guitar for piano and oozes with so much spacey synth, you just might find you've developed a sudden passionate interest in stargazing (or at least hallucinating).



7

Streaming

FRIDAY NIGHT LIGHTS

With the beloved 2006–11 series newly available on Hulu, now's your chance to (re)visit the world of Dillon, Texas, where the only thing as importantly authentic as the football is the drama. To help kick off your playbook, star Connie Britton (who played Tami Taylor) shares with EW four scenes that have stuck with her.

CONNIE'S
FAVORITE
EPISODES



was the two of them at odds, but always loving each other."

3

"I THINK WE SHOULD HAVE SEX"

Season 1, Episode 17

"I loved the episode where Tami talks to Julie [Aimee Teegarden] about sex. That was a really meaningful moment between those characters, and I've had a lot of people come up to me and say, 'That scene helped me talk to my own daughter about sex.'"

4

"ALWAYS"

Season 5, Episode 13

"I loved the final episode and the dynamic between Coach and Tami having to make decisions about their lives. It was a really powerful turn to see them make the decision to follow Tami's career and *her* desires as opposed to the coach's."

1

"PILOT"

Season 1, Episode 1

"It's one of the best pilots I've ever seen in my life, and the scene where Jason Street [Scott Porter] gets paralyzed is beautifully shot. It set the tone for what the whole series was going to be."

2

"WHO'S YOUR DADDY"

Season 1, Episode 4

"One of my favorite scenes in season 1 is where Tami has a barbeque, and she's under the table with Coach [Kyle Chandler] and whisper-yelling at him. It really does capture that relationship because at the end of the day, it

TV

THE ROYAL WEDDING

You are cordially invited to attend watch the long-awaited nuptials of hunky British prince Harry and American actress Meghan Markle, broadcast live for your vicarious pleasure. The stately affair's Stateside coverage begins as early as 4 a.m. ET, with the main event arriving via horse-drawn carriage at 7 a.m. on ABC, CBS, NBC, PBS, and—duh—BBC America.



BUILD YOUR OWN WEDDING WEEKEND!

If by some chance you DIDN'T score an invite, here's the perfect 24-hour schedule to transform your ordinary routine into a wedding- and couch-adjacent fairy tale

▼ FRIDAY, MAY 18

12:00 PM Begin the romantic ride by re-visiting the 2014 Fox reality show *I Wanna Marry "Harry,"* perhaps accompanied by a mimosa (or six) to commiserate that you did not, in fact, get to marry Harry.

2:00 PM Watch an early episode of USA's *Suits* to remember Markle as the common U.S. civilian she once was.

3:00 PM For afternoon tea, binge *The Great British Baking Show* for scone-recipe inspiration.

5:00 PM Screen the Lifetime original movie *Harry & Meghan: A Royal Romance*. You will cringe. Rosé will help.

6:30 PM Over dinner, thumb through Rachel Hawkins' YA novel *Royals* so you can at least say you read a book this weekend.

8:00 PM Peruse Smithsonian Channel's *Million Dollar American Princesses: Meghan Markle* for facts and whatnot.

10:00 PM Watch Fox's *Meghan Markle: An American Princess* to get one last burst of patriotic pride.

11:59 PM Meditate.

▼ SATURDAY, MAY 19

12 AM Get six and a half hours of rest, dreaming sweetly of summers at Balmoral and well-mannered corgis. (R.I.P. Willow.)

6:30 AM Wake and dress for the occasion. Pop on a fascinator (the uglier, the better!) and channel your best Princess Beatrice for the day.

7:00 AM *It's wedding time!* Pour yourself a stiff gin and take a sip every time you recognize an aristocrat, a celebrity, or one of Harry's exes during the processional. If the Queen smiles: Finish your drink.

8:00 AM Spend an hour investigating the Windsor Castle location tag on Instagram for eyewitness photos of the newlywed couple.

9:00 AM Spice up your life with a tipsy Britpop dance party, celebrating five other English princesses.

10:00 AM Swipe through Tinder for your own royal match, until...

12:00 PM ...when you toss your party tiara to the ground because you didn't match with anyone and it's all over until Prince George is on the market.



Games

HARRY POTTER: HOGWARTS MYSTERY

The Wizarding World meets *The Sims* in this ridiculously addictive RPG that lets you fulfill all your Harry Potter fantasies—on a mobile device, at least. The colorful, sprawling,

cameo-filled game is a must for any Potter fan, but it's enchantingly accessible for anyone. Even a Muggle can learn how to click. (App Store, Google Play)



THE GREAT GATSBY: WARNER BROS. PICTURES

THE ONLY DOWNSIDE TO
THREE MORE FLAVORS
OF LEFT TWIX®



IS THREE MORE FLAVORS
OF RIGHT TWIX.®

10



TV

LITTLE WOMEN

Home to period pieces and literary classics, PBS' *Masterpiece* (by way of the BBC) takes a crack at Louisa May Alcott's beloved coming-of-age tale. Told across two parts, this engrossing miniseries remains devoted to its source material while infusing it with new energy, thanks to an all-star cast bursting with both promising newcomers (Maya Hawke) and acting legends (Angela Lansbury!) alike. (Sundays, PBS, 8 p.m.)

BIG LITTLE WOMEN

A refresher guide to literature's marvelous March sisters

▼ JO (MAYA HAWKE)

a.k.a. *The Adventurous One*

A lover of reading and writing, with an independent streak, Jo has long been an inspiration to bookish girls with hot tempers everywhere.



▼ MEG (WILLA FITZGERALD)

a.k.a. *The Traditional One*

The eldest sister, who dreams of marrying and settling into domesticity, Meg fulfilled most expectations for the modern 19th-century woman.



▼ AMY (KATHRYN NEWTON)

a.k.a. *The Worst One*

Beautiful and vain, Amy is the *absolute worst*. Really, the only good thing she does is fall through some ice. Sorry, but not sorry.



▼ BETH (ANNES ELWY)

a.k.a. *The Dead One*

Kind, shy, piano-obsessed Beth thinks of everyone but herself and constantly makes sacrifices for her family—including the ultimate one. (1868 spoiler alert!)



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Your Pet, Our Passion.®

Gift Guide

Mother's Day

No matter what your mom's style is—**BOHO**, **GLAM**, or **ROMANTIC**—we have the perfect gifts for you, inspired by our favorite onscreen mamas. By Mary Sollosi @missollosi



Rebecca Pearson
(Mandy Moore)

THIS IS US

Fresh, pretty, and down-to-earth, this mom's style is easy to love.



You'll never find yourself in Rebecca's banana-nut-muffin-frosted-with-Twinkie-filling sitch if you have the **Sweet Bake Shop** cookbook. \$17, amazon.com



Take a page from Jack Pearson's book: Surprise her with a **Moon necklace** like Rebecca's beloved pendant. \$78, alexandani.com



A vintage-y **floral wrap dress** is a flattering addition to Mom's easy, breezy summer wardrobe. \$25, hm.com



The Camilla arrangement—a fragrant bouquet of sunshiny yellow lilies—is unpretentious, affordable, and beautiful. \$36, bloomthat.com





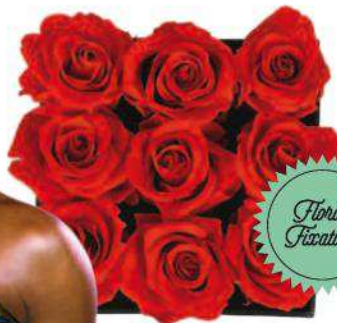
Queen Ramonda (Angela Bassett)

BLACK PANTHER

Strong, stylish, and utterly unflappable, this mom has earned the royal treatment.



Re-create the queen's glamorous pout with **Luminessair Cosmetics Forever Reign Lip Stain** in Vamp. \$18, luminessair.com



The woman who gave you life deserves to be pampered. **Dark roses** in a chic, sleek box ought to do the trick. \$99, premium-roses.com



Mom can shine like the Wakandan sunrise in this gold **Karine Sultan necklace**, which echoes Ramonda's regal hardware. \$98, shop.nordstrom.com

Curated by newly minted Pulitzer Prize winner Kendrick Lamar, the ferocious **Black Panther the Album** is as much of an instant classic as the movie itself. \$23, target.com



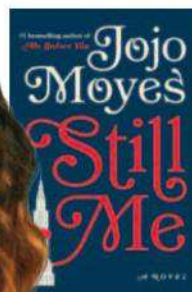
Jane Villanueva (Gina Rodriguez)

JANE THE VIRGIN

Shower this big-hearted, book-loving mom with gifts that are lovely and literary.



Ignite her creative spark with a **Basil & Neroli Home Candle**, the scent of which can help combat writer's block. \$65, jomalone.com



If your mother is an incurable romantic like Jane, she would love Jojo Moyes' latest, the New York-set **Still Me**. \$16, amazon.com



A vivid **purple orchid bouquet** is perfect for those who aren't afraid of color. \$40, kabloom.com



Does your mom prefer paper over tech? Give her a sweet floral **notebook set** for whenever inspiration strikes. \$15, riflepapercos.com



Haven't checked my phone
in 27 dunks.



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Picking Up the Pieces After

The ending of Marvel's latest box office behemoth had a massive impact on the Marvel Universe. Here's what to expect next.



↑ Hulk, Ant-Man, Thanos, the Wasp, and Hawkeye

S

SCORE ONE FOR THE BAD GUY. *AVENGERS: INFINITY WAR* ANNIHILATED the box office record for biggest opening weekend, topping *Star Wars: The Force Awakens'* previous record by nearly \$10 million with a \$257.7 million domestic debut. On its way to shattering that record, the epic culmination of the Marvel Cinematic Universe also left fans in pieces.

It didn't end with a cliff-hanger as much as a plunge into the abyss. Now moviegoers have a year before learning what happens next.

In the meantime, we'll get *Ant-Man and the Wasp* (out July 6) and *Captain Marvel* (out March 8, 2019), which is set further back in the 1990s. While those stories are self-contained, *Infinity War* screenwriters Christopher Markus and Stephen McFeely say they will foreshadow events in the Avengers follow-up that will hit theaters May 3, 2019.

"There are certain requests we've made," says McFeely.

"It has been a weird coordination-slash-dance," Markus says. "Sometimes you have to ask what they're doing and sometimes you have to tell them..."

—
SPOILER
ALERT
—

Infinity War

BY ANTHONY BREZNICAN



victorious. Thanos (played by Josh Brolin) assembles all six Infinity Stones and uses his golden gauntlet to exterminate half the life in the universe—including many late and great superheroes. The post-credits scene involves Samuel L. Jackson's Nick Fury signaling to Captain Marvel just before Fury dissolves into oblivion, so count on her coming to the rescue in *Infinity War* part deux.

A major factor in the sequel will also be the absentees from round 1, specifically Jeremy Renner's Hawkeye, Paul Rudd's Ant-Man, and Evangeline Lilly's Wasp. Mark Ruffalo was mainly Bruce Banner in the current film, but count on Hulk to be a key player in the follow-up—as soon as his keeper can figure out how to coax him back to the surface. “None of the rules of the past Hulk and Banner’s relationship apply,” Ruffalo says. “They’re in this constant struggle for primacy. That struggle is becoming more and more accentuated.”

It’s obvious that some kind of reversal is in order since some of the departed heroes have lucrative franchises ahead of them, but the Marvel Studios brain trust promises there will be ramifications that stick.

“It’s exciting, because you start to even think differently about how the characters are interacting, what characters’ stories are coming to a close, and what characters’ stories are only just beginning, albeit in different ways,” says Marvel Studios president Kevin Feige. There will be a *Guardians of the Galaxy Vol. 3*, another Spider-Man stand-alone with Tom Holland, and a return to Black Panther’s kingdom of Wakanda. “All those stories will continue,” Feige says. “I think they’ll continue in surprisingly different and unexpected ways after these two Avengers films.”

Right now, it’s a matter of letting the dust settle. But from the dust, Earth’s mightiest heroes will return. ♦

AVENGERS BURNING QUESTIONS

Infinity War leaves all audiences—including our newsroom—with a lot of questions. BY EW STAFF

- ① **Why does Steve Rogers’ phone number have an Atlanta area code?**
- ② **Thanos already got the first stone from Xandar. So, R.I.P. Xandar?**
- ③ **What’s up with Scarlet Witch’s accent?**
- ④ **How far down into the ground does the Wakandan force field actually go?**
- ⑤ **Where did Pepper Potts get her running clothes?**
- ⑥ **Why didn’t Doctor Strange use the Time Stone to undo Star-Lord’s mega-mess-up?**
- ⑦ **If Thanos’ scheme could happen with a “snap of the fingers,” why did everyone dissolve so slowly?**
- ⑧ **Once Thanos set his mind to it, he got all the Infinity Stones in, like, 10 minutes. Why’d he wait until now?**
- ⑨ **Why was Hulk Hulked-out in the trailer during the Wakanda scene?**
- ⑩ **When Thanos kills half the life on Earth, do animals count? And it’s not like half the trees in the forest disappear. Where’s the line?**
- ⑪ **What if Ant-Man was actually in this movie the whole time, but he was just too small to see?**
- ⑫ **When Black Panther says about Captain America “get this man a shield,” why did they give Cap little plates?**
- ⑬ **Is Shuri okay?**
- ⑭ **Should the Guardians of the Galaxy get a new name? Because they straight-up did not guard the galaxy.**
- ⑮ **If they took a twig off of Thor’s new ax, could they regrow Groot?**
- ⑯ **Does Rocket get Bucky’s arm now that he’s faded away?**

↓ Captain America, Doctor Strange, and Shuri



Stage Match

Broadway has something for everyone this season, but what do this year's Tony Awards have in mind for Broadway? **BY MARC SNETIKER**

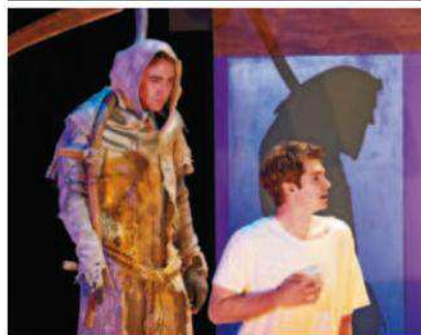
R

REMEMBER HARRY POTTER? HE'S UP FOR A Tony against Andrew Garfield. *SpongeBob SquarePants* might wrench one from Tony Shalhoub. Amy Schumer is up against Joan of Arc, and there's even some heat between the Rachel McAdams role in *Mean Girls* and the Audrey Hepburn part in *My Fair Lady*.

This Broadway season, capped off by the May 1 nominations for the 72nd annual Tony Awards, is the ultimate manifestation of a not-so-new rising trend: big merchandise titles like *SpongeBob* and *Frozen* sharing the same theater-district real estate as intimate dramas like *Angels in America* and *The Band's Visit* (an original tuner, favored to win Best Musical, starring Shalhoub and Katrina Lenk). But bulk-budget properties did something right beyond bringing in bank at the box office. The nominations include breakout performances not just in prestige pieces but also in shows once pejoratively dismissed as "commercial."



← (Clockwise from left) *Harry Potter and the Cursed Child*; *SpongeBob SquarePants: The Musical*; *Angels in America*



The most heated conversation revolves around hot ticket *Harry Potter and the Cursed Child* and the acclaimed revival of *Angels in America*, which lead the pack of plays with 10 and 11 nods, respectively. *Cursed Child*'s Anthony Boyle, who plays beleaguered Scorpius Malfoy, is a shoo-in for victory as Featured Actor; so is costar Noma Dumezweni, who plays Hermione Granger—unless *Angels*' Denise Gough cinches the trophy for her turn as pill-popping Harper Pitt. Harry Potter himself, Jamie Parker, will square off against front-runner Andrew Garfield, whose role as a New Yorker dying from AIDS is equally as spellbinding as the grown wizard. But then there's a possible upset by *The Iceman Cometh*'s Denzel Washington, who could also easily cometh for the prize.

Mean Girls and *SpongeBob SquarePants: The Musical* are the year's most nominated musicals (and productions in general) with 12 apiece. While the Tonys acknowledged both shows' anchoring performances—Taylor Louderman as the lead mean girl and surefire Ethan Slater as the lead sponge—it's the writing teams that are generating major buzz. Tina Fey's *Mean* script, adapted

from her 2004 film, has a grool chance to win Best Book. *SpongeBob*'s songwriting team faces tough competition from critical-darling composer David Yazbek (*The Band's Visit*), but there's power in numbers: With a roster of 17 eligible artists from Cyndi Lauper to John Legend, the spongy score just might be the craziest shared nomination in Tony history—another reason the exceptional unpredictability of this year's race blows past seasons out of the water.

The one sure thing at the 2018 Tonys are the show's hosts—newly minted Broadway veterans Sara Bareilles and Josh Groban, who will bring their infectious charm (and hopefully some music) to the live broadcast airing June 10 on CBS. ♦



← *The Band's Visit*'s Katrina Lenk; *Mean Girls*' Taylor Louderman

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**HOW CAN RYAN REYNOLDS
TOP HIMSELF WITH DEADPOOL 2?**

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AND LESS WOLVERINE.**

**INSIDE THE SUMMER'S MOST SHOCKING
AND LEAST APPROPRIATE MOVIE.**



BY TIM STACK
@EWTIMSTACK

SNARK BY

DEADPOOL

PHOTOGRAPHS BY
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LETTERING BY
RICARDO GONZALEZ
@ITSALIVING



Ryan Reynolds photographed exclusively for *Entertainment Weekly* by Finlay Mackay on April 13, 2018, in Los Angeles



I FEEL LIKE DEADPOOL CAN'T STAND RYAN REYNOLDS."



jokes, um, *Deadpool 2* star Ryan Reynolds of his unfiltered, uncouth superpowered antihero. "He can't defend the decisions he's made, right down to, like, the shirt-tie combo. I feel like he just doesn't agree with Ryan Reynolds' DNA." And yet Ryan Reynolds *is* Deadpool. The actor is the face of the film series but also one of its most passionate creative forces, including co-writing *Deadpool 2* with Rhett Reese and Paul Wernick. "Ryan is the keeper of the Deadpool flame," says producer Simon Kinberg (2019's *Dark Phoenix*). "It's extraordinary how much he fully invests in Deadpool." 🍌 It's not hard to see why: *Deadpool* premiered in February 2016 to \$132 million, quickly becoming not only the second-highest-grossing R-rated film domestically after *The Passion of the Christ* (a fact used for comedy in *Deadpool 2*) but also a new franchise for Reynolds and Twentieth Century Fox. "Going in and making a sequel is intimidating. I never planned on doing a sequel," says director David Leitch (*Atomic Blonde*), who stepped in after Tim Miller helmed the first film. "But to have the opportunity to do *Deadpool* is different in that the world is so fun and irreverent you can kinda go anywhere." *Deadpool 2*, opening May 18, finds the titular red-suited assassin otherwise known as Wade Wilson battling time traveler Cable (Josh Brolin); protecting a fire-wielding mutant youth named Russell (*Hunt for the Wilderpeople*'s Julian Dennison); assembling a motley crew of mutants he calls X-Force, an offshoot of the X-Men; and encountering a smorgasbord of superhero and celebrity cameos. EW talked to Reynolds, 41, about the sequel's secrets, the franchise's future, and, naturally, the importance of Barbra Streisand's *Yentl*.



When you all were first brainstorming the sequel, were there certain things you knew you wanted?

Those conversations were happening really early, like on the set of the first *Deadpool*. Most of the times we were just pitching utterly absurd scenes, two of which are in *Deadpool 2* now. At the time we were just, "What if we did this and that?" It was utter nonsense. If someone could have heard us, they would have just been like, "Nobody will make that movie, honey." But somehow here we are.

Cable and Domino [Zazie Beetz; see sidebar, opposite], along with some surprise characters, are from the comics. Is the plot based on a particular story line from the Rob Liefeld and Fabian Nicieza comic series?



WHO TALKS
LIKE THAT?
-D.P.



(From top)
Deadpool attempts to calm the mutant Russell (Julian Dennison); X-Force prepare to do something cinematic

DOMINO DELIVERS

✗ Luck is indeed a lady in *Deadpool 2*. In order to boost his odds of defeating Cable, Deadpool forms a new team of mutants called X-Force. His best chance (pun intended) is Domino, played by *Atlanta*'s Zazie Beetz. The laid-back, sarcastic killer is like a walking *Final Destination* set piece. "The probability is always in her favor," explains Beetz. "So she can, like, shoot at stuff behind her back without looking and she just hits it." Beetz similarly hits the bull's-eye with her performance and steals every scene she's in. "I just loved her attitude with the character," says Ryan Reynolds. "There's something really funny about putting her in situations where there's nothing but calamity and chaos, because she sort of just hangs back and has almost this, like, Saturday-evening, Matthew McConaughey attitude about everything." It's the biggest film role to date for the 26-year-old actress, and she admits she took it very seriously. Says Beetz: "I felt very scholarly on that set. I kind of sat back and just sort of absorbed everything around me."

—TIM STACK

Additional reporting by Chancellor Agard

Kind of. We knew we wanted to introduce Cable and Domino. Introducing other X-Force members was something that happened organically a lot closer to shooting. We knew we wanted to tell this story about this kid [Russell]. The first movie is a love story masquerading as a comic-book movie, and this one is kind of a family film masquerading as a comic-book film again.

Did your own daughters inspire that?

The genesis of it was "What if Deadpool had a child?" Like, what if we started five years later and what would that be like? By page 1.5, it was totally untenable. We were just like, "Nope. Nope. No, no, no. This is never, ever going to work." We went back to the drawing board and kind of reworked it in a way about wanting to have a child, which is something that so many people I know experience on a daily basis—wanting to have a child but can't. We wanted the emotion, the pain, to take everything away from this guy, put him in a position of being the underdog. Then at least the audience can have the most fun, because this is a guy that had everything and was just Captain America-ing his way around the world. He wouldn't be able to be the Merc With a Mouth—he would have to be the Merc With a Virtue, and that's not what we wanted to do.

BLAH
BLAH
BLAH

Josh Brolin told me part of why he took this movie is that he's a huge fan of *The Proposal* [see sidebar, next page].

Yes, he's mentioned it many times, which is weird to me because he's so tough. I would just never imagine that. Like, he pretends he's, like, all sort of New Agey sometimes and all this stuff, but deep down inside I just think his heart is made of some, like, jagged chunk of Yosemite granite. I don't buy that underneath all this textured skin is a sweet little angel that loves romantic comedies. I don't buy it. Not for a second.

He is insanely ripped in this film. Did you train with him?

I don't know how he did it. We didn't train together, not even once. We talked a lot about, like, how they shouldn't just dispense [arthritis drug] Celebrex in pill bottles: It should come in smoothies and sprays—you could have one that's sort of like a skin toner that you just fire on your face.

There's a running joke in this movie that "Papa, Can You Hear Me?" from Yentl sounds just like "Do You Want to Build a Snowman?" from *Frozen*. Is that because Brolin's stepmother is Barbra Streisand?

This is a sore spot for me, because there's



THE CABLE GUY

✗ Ryan Reynolds may need to send Sandra Bullock a gift basket. The pair's 2009 romantic comedy *The Proposal* was one of the key elements in landing Josh Brolin as Cable in *Deadpool 2*. "I was a secret fan of *The Proposal*, having watched it several times by myself," says Brolin, 50, currently on screen as Thanos in *Avengers: Infinity War*. "I told Ryan. I was like, 'I don't know why this is, and I don't know what this means psychologically, behaviorally, emotionally, but I have kind of a crush on you.'" Cable, though, is much less friendly. A time-traveling warrior from the future, Cable arrives in *Deadpool 2* to kill a mutant who will eventually wreak havoc years from now. Brolin had only 11 weeks to transform his body to play the ripped badass and admits it was a bit much. "What I should have done was just f---ing blow myself up with steroids and then just eat ice cream and watch TV," jokes Brolin. "That's kind of what I wish I would have done. But I didn't. I had this great midlife-crisis idea. Buy a Ferrari? No, I'll get into shape. And it was just a dumb decision. I worked out three hours a day, and I was off sugar. I'm very happy with the outcome. I think I want to do something a little different in the next movie. I think I wanna get a little bigger and see what that's like." Size matters.

—TIM STACK

a joke that is not in the movie now because—I'm probably not even allowed to say this—Fox made me take it out. It had more to do with Disney, and they made me take it out. As I look back at it, I think maybe that was a wise decision.

[*Disney acquired 21st Century Fox in December 2017.*]

Yes, probably.

[*The Yentl/Frozen comparison*] is something that's been bugging me for a number of years. I have children, so I listen to the songs of these Disney movies. I heard this song on this particular Disney movie and I thought, "Boy, that sounds familiar." It so happens that the week before I had been watching *Yentl* and I thought, "That is a

bombshell that I think we need to exploit somewhere in this movie."

There's been some concern that *Deadpool* is a hard-R-rated series, and Disney might not like that. Have you been given any affirmations about the future of the franchise?

No, nothing. I really genuinely don't know a thing about it. I read that [CEO and chairman] Bob Iger felt that there's plenty of room in that universe to have a rated-R character like Deadpool. This is completely conjecture on my part, but I wouldn't imagine that Disney bought Fox to dismantle it or something like that. I think that Disney bought Fox so it could have that in its arsenal.

WHOA,
SPOILER
ALERT!



**I DON'T KNOW
THAT THERE
WOULD BE A
DEADPOOL 3.
I REALLY
DON'T."**





MARKS THE SPOT

After *Deadpool 2*, here's where the X-Men franchise films (last) stand



DARK PHOENIX

Feb. 14, 2019

Based on the classic X-Men story line, Simon Kinberg's directorial debut is going back for additional photography this summer. "It's normal for all these big movies now," he says. "We'll go back when we can get all those actors together, and then it will give me enough time to have it ready and looking perfect."



THE NEW MUTANTS

Aug. 2, 2019

Director Josh Boone (*The Fault in Our Stars*) opted for a horror-based approach to the comic series about young mutants. But the film, which stars *Game of Thrones*' Maisie Williams, has been pushed back multiple times and is reportedly undergoing heavy reshoots, including possibly adding a new character.



X-FORCE

Release date TBA

Drew Goddard (*The Cabin in the Woods*) will write and direct the team film featuring *Deadpool*. Says producer Kinberg: "Drew, Ryan, and I sat down and talked quite a bit about what X-Force would be, but we haven't settled on who those characters are yet. But certainly we'd want Cable and Domino to be part of it."



143

Release date TBA

Comic-book author Brian Michael Bendis is writing this secret project rumored to be about Kitty Pryde, the mutant who can walk through walls, played by Ellen Page in *X-Men: The Last Stand* and *X-Men: Days of Future Past*. Tim Miller (*Deadpool*) is slated to direct.



GAMBIT

Release date TBA

The Channing Tatum-starring movie about the Cajun mutant with kinetic powers keeps losing directors, but Kinberg says they've made some progress recently: "We have a really great script for that, and we've met with a bunch of directors in the last couple of weeks." —TIM STACK

We won't spoil it, but a huge star cameos as a member of X-Force. How did this happen?

I sort of had met him before, and wrote him a very thoughtful letter as to why I think this would be really fun, and funny, and would require no more than seven minutes of your time, and we could come to you, whatever you want. Somehow the answer was yes. That was it. He said, "I'd like to be paid in a Starbucks coffee," and I said, "You mean the franchise or just, like, one individual beverage? Because the latter I can do."

During production, stuntwoman Joi "SJ" Harris died as the result of a motorcycle accident. What would you like to say about that?

I don't know what there is to say other than it was just a horrible tragedy in the worst possible way. I still don't have clarity or all the details as to what happened, and honestly they're still investigating the things that happened. It was on our second unit. I never even got to meet her, and from everything I've heard about her since this tragedy, I know now that I would have loved to have met her. She did amazing things and broke boundaries that nobody else had broken, and she was an incredibly inspiring person to a lot of people. I don't know what else I could say about that other than it was just sad. Nobody ever should lose their life on a film set, ever.

Wade will be part of the X-Force film that Drew Goddard is writing. But have you all thought about *Deadpool 3* yet?

I don't know that there would be a *Deadpool 3*. I really don't. I feel like the

character, in order for him to function properly within his own universe, you need to take everything away from him. I don't think that you can keep doing that. I do see him as being a part of X-Force, obviously. I would love to see him in a team-up sort of thing, like a mano a mano or a great female character from the X-Men universe. I just think if you're going to do another *Deadpool* solo film, you've got to really, like, get that budget down to nothing and just swing for the fences, and break all kinds of weird barriers, and do stuff that no one else can do.

This movie introduces time travel. *Logan*, obviously, ended with Wolverine's death, but does that give you hope that you and Hugh Jackman could finally do the Wolverine/*Deadpool* movie that fans want?

Yes, but hold on a second. I don't understand why nobody brings this up: He's alive and well in my timeline. There is a Logan running around out there with a little bushy chest and his little sharp, sharp claws, and he is alive and well and ready to go. I would love that. I think convincing Hugh of that would be a near-impossible feat, but there's no human being I love more than Hugh Jackman in that universe, and equally so as a friend. He's just the best. I already miss him as Logan, so I'm one of those guys that whenever I see him I'm like, "Come on, man. Just one more. Come on. We'll do it together. It'll be fun. Come on! On three. Here we go, together. One, two, three, together," and it's always just me saying it.

NICE PUNCTUATION!

Ryan Reynolds with *Deadpool 2* director David Leitch



BEFORE MAKING
A BIG-SCREEN
BREAKOUT IN
BREAKING IN
(OUT MAY 11), THE
45-YEAR-OLD
ACTRESS
BREAKS DOWN
THE MOST
MEMORABLE
ROLES OF HER
25-YEAR CAREER.
SO, LET'S
BRING IT ON.

BY DEREK LAWRENCE
@DEREKJLAWRENCE

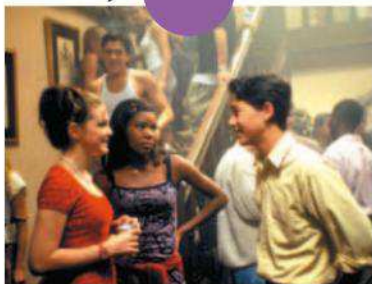
ROLE
CALL

GABRIELLE

UNION



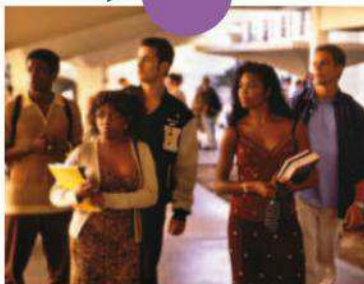
1999



10 THINGS I HATE ABOUT YOU

Though she already had five years' worth of TV gigs on her résumé, Union's film debut was still "mildly intimidating": The then 26-year-old was worried about playing a high school sophomore alongside costars Julia Stiles and Joseph Gordon-Levitt, who were still in their teens. Luckily these "kid vets," as Union affectionately calls them, taught her how to be professional and talented in the "most efficient way possible.... I always speak of that experience as such a magical time, because I really thought that was how every movie experience was going to be for me—and it was not," she says with a laugh. "But that first one, it just set the bar so high."

1999



SHE'S ALL THAT

After wrapping *10 Things*, Union went straight into shooting another teen classic that turned out to be just as delightful. "That whole summer was no egos, a lot of humility, and f---ing fun," says Union, who starred opposite Freddie Prinze Jr., Rachael Leigh Cook, and Paul Walker. "What we forget about as we get older is we're living the dream, like this s--- is fun." That fun included impromptu bar trips with the late *Fast & Furious* actor. "He was so beautiful; you walk in and every head turned—men and women," she says of Walker. "And he had this super disarming, chill surfer smile. We'd just sit at the bar for hours, having a beer and cracking up. It's those little things that you take for granted."

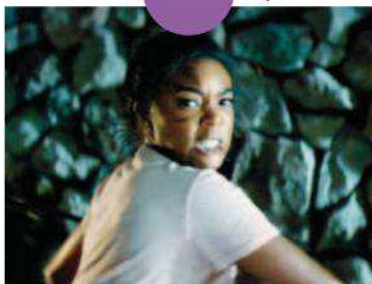
2000



BRING IT ON

Union completed a generation's holy trinity of high school movies the following year, and like the previous two projects, she remembers how much she enjoyed the production, but also realizes the film's significance. "At the time, I was struggling to learn choreography, I wasn't thinking about the larger message," she admits. "This was a very subversive film about cultural appropriation and white privilege—provided there is blond hair and blue eyes attached." The actress notes that she found it "interesting" when fans viewed her captain of the East Compton Clovers as the film's villain. "The leader of a movement to make these suburban girls accountable for the theft of our hard work is called a villain?" posits Union. "I think that's very, very telling."

2018



BREAKING IN

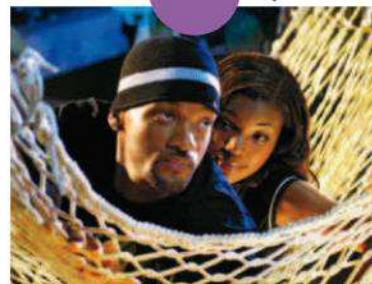
After more than two decades in the industry, Union is finally the face of a major studio film. Still, the opportunity to star as Shaun Russell—a mother trying to rescue her children from home intruders—was a scary proposition. "That first day on set should have felt exhilarating, and all I felt was an immense amount of pressure, [like] I really can't f--- this up, because that means a loss of opportunity for the next generation," says the actress. "White actors have failed repeatedly and failed into more opportunity, but as people of color, we're not given the opportunity or the space to try and be average or to try and fail.... Success breeds more, and if I'm not a success, I pray to God that that doesn't mean less."

2013
PRESENT

BEING MARY JANE

Before bringing Sydney to TV, Union will wrap her five-year run as Mary Jane Paul on the BET original series, a role she was worried would never come. "After reading the pilot for *Scandal*, I really felt like, 'Wow, is there really only going to be one dope, nuanced, complex role for black women?'" recalls Union. Then *Mary Jane* creator Mara Brock Akil and her husband and EP, Salim Akil, came along: "They were like, 'No, we created another that we hope spawns more.'" Sadly, Union and Kerry Washington's characters will sign off for good within a few months of each other. "To lose Olivia Pope and Mary Jane Paul in the same year is devastating for a lot of people who wanted to be seen and represented in pop culture."

2003



BAD BOYS II

The role of DEA agent Sydney Burnett in Michael Bay's *Bad Boys* sequel was a job "everyone and their mother wanted," says Union, noting that stars Will Smith and Martin Lawrence both embraced her like a little sister. "I thought, 'Oh my God, my career is about to take off—this is it!' And then I waited and I waited and I waited." Tired of waiting—and after a night of drinking and riffing on what her character might be up to now—Union brought the idea for a Sydney-focused spin-off to *Bad Boys* producer Jerry Bruckheimer. And while *Bad Boys 3* has been stuck in development hell, a TV series was given a pilot order by NBC. If all goes well, *L.A.'s Finest*, costarring Jessica Alba, should be out later this year.

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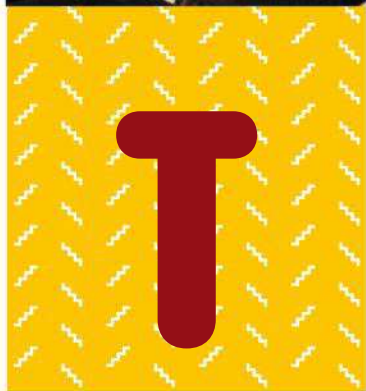


Hollywood's
Greatest
—
UNTOLD
STORIES

Was it all just a dream? Bob Newhart, the cast, and the writers of *Newhart* revisit the famous finale twist of the beloved comedy.

by **LYNETTE RICE** @LYNETTERICE
photographs by **ART STREIBER**

◀ William Sanderson,
Bob Newhart, and Julia Duffy



Though it aired for eight seasons on CBS, the '80s sitcom *Newhart*, which was recently honored by the Paley Center, will forever be remembered for the side-splitting finale in which a discom-

bobulated Bob Newhart woke up next to Suzanne Pleshette, his TV wife from his previous series, *The Bob Newhart Show*. Hulu is now streaming the first season of the comedy about a New York writer named Dick (Newhart) who runs an inn in rural Vermont with his wife, Joanna (the late Mary Frann). Newhart and his fellow actors and writers look back at the legendary final episode and give credit where it's due. Their recollections are as remarkable as the characters who populated the quirky sitcom.

Newhart always said he wanted to go off a year too early, especially after seeing "too many shows that had overstayed their welcome." So, in the spring of 1990, writers began crafting an episode about a Japanese tycoon who buys up the whole town to turn it into a golf resort. Other than Dick and Joanna, everyone took buyouts and moved away, including Michael (Peter Scolar) and his wife, Stephanie (Julia Duffy), as well as the hapless Larry (William Sanderson) and his seemingly mute brothers named Darryl (Tony Papenfuss and John Voldstad).

BOB BENDETSON (producer, 1988–90) We went broad. We had a Japanese man wanting to build a vertical golf course, which made no sense to anybody. Then we jumped five years. There was no other reason we wrote the finale that way than to make it easier to come up with jokes.

SCOLARI That was the first and only time the Darryl brothers ever spoke. Their three wives were chattering on, so they finally turn and yell, "Quiet!" That set Bob up to say, "Your brothers can speak?" One of those three actresses was Lisa Kudrow.

STYLING: SHARON WILLIAMS/ART-DEPT.; SANDERSON GROOMING: LEAH RIAL/TARTE COSMETICS/EXCLUSIVE ARTISTS; NEWHART GROOMING: ANNA BERNABE/FURUSSE; SCOLARI/EXCLUSIVE ARTISTS; DUFFY HAIR: PAIGE DAVEY/FORTUMBLE AND BUNBLE; EXCLUSIVE ARTISTS; DUFFY MAKEUP: AGOSTINI/MAC COSMETICS/EXCLUSIVE ARTISTS; PROP STYLIST: ANTHONY AUTOMAKE

DUFFY I do remember some group hug in the episode. It was an echo of the last *Mary Tyler Moore Show*. I just love that.

BENDETSON The one who came up with the idea for the final scene was not any of us. [Writer] Dan O'Shannon gave us the idea during the previous season.

O'SHANNON It looked like it was going to be the final year. Shortly before I popped up with this, there was the ending on *St. Elsewhere*, where it turned out the entire series was the vision of an autistic kid looking into the snow globe. So it occurred to me, Why not have Bob wake up as Bob from the first series? I went into the writers' room and told them. They said it was great. The executive producers called up Bob, who apparently loved it. It looked like a go. But then *Newhart* was picked up for another season, and I went to *Cheers*.

NEWHART JFK once said victory has a thousand fathers and defeat is an orphan. This is the true story of how the show ended. It was in the sixth year of the show, and my wife, Ginny, and I were going to a party. I said, "I think this is going to be the last year of *Newhart*." Suzanne Pleshette was at this party, so Ginny said, "I think I have the ending. You should wake up in bed with Suzanne and explain to her this dream you had." So I gave it to the writers.

DUFFY The writers came to a few of us when Bob wasn't present and told us the idea. But you can see two people coming up with it.

O'SHANNON Here's my thought. I believe, yeah, Ginny probably came up with it years before I was even on the show and forgot about it. But it's not like Bob ever came into the writers' room and told us.

BENDETSON It's like, all right, whatever you guys want to believe.

NEWHART The crew didn't know about it the night of the finale. We did a run-through, the crew went to dinner, and when they came back, we told them we added a scene. We just told them to keep filming, whatever happens.



← (Clockwise from far left) Sanderson, Newhart, and Duffy; the cast; Newhart and wife Ginny; Newhart and Pleshette in the finale reveal

SCOLARI It was the loudest reaction I had ever heard from a studio audience. They screamed and howled and broke into this tumultuous applause that did not stop. What you see in the final edit is a cut version because the applause was unnaturally long. It was very exciting.

O'SHANNON It's a little-known fact that they shot an additional scene where Newhart wakes up back at the inn with Mary Frann, the idea being he dreamed about waking up with Suzanne first. They wanted to please the female lead of the show, though they never intended to run it. I know because I was there. I was invited to the finale because they still liked me, and I did come up with a pretty nice idea.

BENDETSON I'm not 100 percent sure, but I don't believe that scene was ever shot. After the scene with Suzanne Pleshette that received such a huge response from the audience, Mary told us not to bother

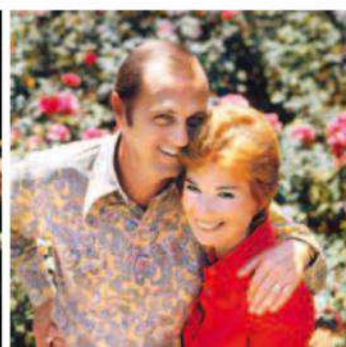
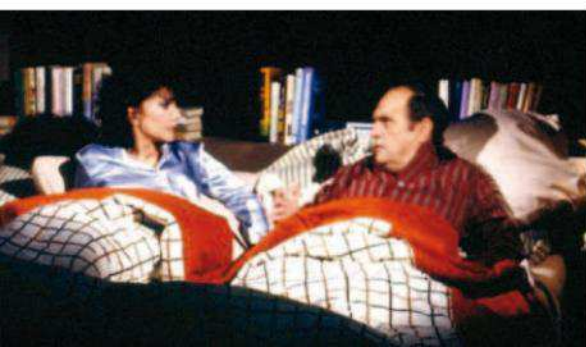
shooting the additional scene with her—she realized it would have been a letdown from the Pleshette scene. I thought that was gracious and also realistic of her.

SCOLARI Bob went so far as to plant a fake story in the *National Enquirer* that in the final episode his character is going to die and meet God, and God was going to be played by either George C. Scott or George Burns. Bob was so pleased with himself for having scammed the *Enquirer*. His manager, Artie Price, planted the story.

DUFFY I do hope people will talk about the other 183 episodes. There were gems in there. If we didn't have this iconic last episode, these things would get brought up and talked about sometimes. But we always talk about the finale.

SANDERSON Somebody asked me at the end: "Do you think this is the pinnacle of your career?" I kinda laughed. No, I didn't think that. But it may have been.

NEWHART There was a lot of sniffing during that final week. I always introduced them as the best cast on television, but when I said it before the finale, I choked up because I realized it was going to be the last time. It's a terrible cliché, but we were a family. We just laughed and laughed over eight wonderful years. ♦



SEX and the city and Us

HOW FOUR SINGLE
WOMEN CHANGED
THE WAY WE THINK,
LIVE, AND LOVE.

Illustration by Stanley Chow

*Exclusive
Excerpt*



***Twenty years ago*, DARREN STAR INTRODUCED THE WORLD TO FOUR UNFORGETTABLE, UNAPOLOGETICALLY SINGLE WOMEN. TELEVISION—AND STANDARDS FOR ACCEPTABLE BRUNCH TALK—WOULD NEVER BE THE SAME. IN HER NEW BOOK, *SEX AND THE CITY AND US*, FORMER EW WRITER JENNIFER KEISHIN ARMSTRONG (*SEINFELD*) UNCOVERS THE HIDDEN HISTORY OF THE HBO SHOW. THIS EXCLUSIVE EXCERPT DETAILS HOW SARAH JESSICA PARKER, CYNTHIA NIXON, KRISTIN DAVIS, AND KIM CATTRALL LANDED THEIR ICONIC ROLES.**

A New Kind of TV Woman

Sarah Jessica Parker wasn't sure she wanted to commit to a TV series. But she agreed to meet with Darren Star in March of 1997 at E.A.T., a restaurant on the Upper East Side owned by Eli Zabar. Its bagels, sandwiches, and matzo ball soup are legendary. As Parker and Star lunched, he told her that when he wrote the script, he heard Carrie in Parker's voice. She didn't hear it herself, but she was flattered and delighted. She did find the script compelling—seductive, even. She had never read anything like it. And her agent loved it.

She had conditions, however, for considering the role. She didn't want Carrie to throw around the word “f---” just because the show was on cable. She hoped Carrie would be thoughtful about language, given her profession as a writer. No problem, Star told her. She had [another] concern: the sex part of *Sex and the City*. “I just don't see that it's important,” she said of doing nudity. “But we should have that conversation.”

Star assured her neither he nor HBO would require her to do anything she didn't want to. “If you want to wear a bra and roll around in bed with somebody, and that's what makes you comfortable, then that's what you shall do,” Parker recalls Star saying.

After the lunch with Star, Parker discussed the project with [her then-fiancé Matthew] Broderick, as well as her oldest brother and her agent. They all reacted the

same: “You have to do this.” She worried if she did TV, she wouldn't be able to do plays and movies—her career had allowed her a variety of challenges up until this point. But everyone she consulted insisted *Sex and the City* was the right path.

Finally, Parker relented. But she was starring on Broadway as Princess Winnifred in *Once Upon a Mattress* and was about to

get married. She and Broderick would need time to have their wedding, and then she wanted to finish the final two weeks of the play before filming began.

The *Sex and the City* pilot started shooting early in the morning on Tuesday, June 2, 1997—two days after the last performance of Parker's play.

Before then, Star would have to find his Miranda, Charlotte, and Samantha.

Making Miranda

Casting the part of Miranda Hobbes, one of Carrie's three friends, proved tricky in other ways. Star swiped the character's name from one of the many cynical women featured in [Candace] Bushnell's columns, but he elaborated from there, making her a career-focused lawyer who appears to have given up on love. But Miranda's

characterization as the “smart one” meant, in Hollywood code, the “not pretty one,” which, in Hollywood, didn't appeal to every candidate for the part.

Respected actor Cynthia Nixon, however, didn't harbor such vanity. Nixon, thirty-one at the time, had her share of conventional beauty—strawberry blonde hair, translucent pale skin, gray-blue eyes. But of the Miranda role, she said, “I was excited about playing somebody who was so angry, bitter, and cynical because, having been a child actor with long blond hair, I was always playing sweet, waiflike, hippie characters. It was nice to grow out of that.”

She'd go on to attend Barnard College. In 1984, while a freshman, she appeared in two Broadway plays at the same time, *Hurlyburly* and *The Real Thing*, a likely Broadway first. After graduation from Barnard in 1988 (along with future *Gilmore Girls* actress Lauren Graham), she returned to Broadway in Wendy Wasserstein's *The Heidi Chronicles* and Tony Kushner's *Angels in America: Millennium Approaches* and *Angels in America: Perestroika*. She scored her first Tony nomination as part of the original cast of Jean Cocteau's *Indiscretions* in 1995. A theater nerd, she said she wanted her funeral to feature Judy Garland's “I Happen to Like New York.” In the two decades previous to *Sex and the City*, she appeared in twenty-five plays on and off Broadway.

While Nixon had never done sex scenes before, she didn't mind nudity. Her previous roles hadn't required it, but, as she later explained, she breastfed her newborn

(From left) Kristin Davis, Sarah Jessica Parker, Cynthia Nixon, and Kim Cattrall; creator Darren Star and Parker



daughter on the subway; she didn't see on-screen nudity any differently.

She was perfect for the part except for one thing: She was blond. As Carrie, Parker would be blond, or at least blondish. For another of Carrie's friends, Samantha, Star was hoping to get Kim Cattrall, who was also blond. Three blondes seemed like...a lot of blondes. Star thought of the lawyer who had helped to inspire the Miranda character; she had bright red hair.

Nixon agreed to dye her hair red. Miranda Hobbes had arrived.

Choosing Charlotte

Kristin Davis, meanwhile, had been awaiting *The One* in Los Angeles. She had gotten her early break on the soap opera *General Hospital* in 1991, then took her soap skills to Star's nighttime drama *Melrose Place*, her first major prime-time job. She'd appeared in memorable guest roles on *Seinfeld* and *The Larry Sanders Show*. But she was still looking for the right role to challenge her and grant her career some stability. She believed that Carrie's second friend, the optimistic-in-love art dealer Charlotte York, could be it.

Star knew Davis from *Melrose* and perceived an innocence and "old-fashioned quality" beneath her glossy surface. Before he had ever conceived of the character of Charlotte, he thought of Davis as "the Rules girl." He could see her as the quintessential traditional woman, and he could see the humor in offending her. He'd also watched

her on *Seinfeld* as Jerry's girlfriend who unknowingly uses a toothbrush that's been dropped in the toilet—so Star knew she could do comedy. She had a sense of humor as well as a sense of propriety, and her expressive face showed even the tiniest tick of outrage. As Star says, "There's just something about throwing a pie in the face of a beautiful girl."

Because Parker was still indecisive about signing on at the time, when Davis received a copy of the *Sex and the City* pilot script, it came with a cover letter from Star that asked her to consider reading for the role of Carrie. But Davis shut down when she read Star's description of Carrie as having "the body of Heather Locklear and the mind of Dorothy Parker." All Davis could think was, *I am never in a hundred million years going to have the body of Heather Locklear*. The character also smoked and swore a fair amount—before Parker shifted the character a bit—which felt outside Davis's boundaries. She thought, Carrie's fantastic, but I'm Charlotte.

When Davis told her agents she was more interested in the secondary role, they tried to talk her out of it. But then Parker committed to the Carrie part anyway, so Davis went in to read for Charlotte.

When she returned home, the call finally came: "You got it. But they might want to make Charlotte a recurring character, not a regular character." She thought, *Ew, but okay*. She figured she would do everything possible to stay on the show, and at least she had gotten a shot. She would go to Manhattan to shoot the pilot of *Sex and the City* with three other women, and it would, she believed, change her life.

Seducing Samantha

When Kim Cattrall first got the pilot script from her agent asking her to read for Samantha, she passed on it. She didn't mind that the show was set to air on HBO; she had done an episode of the network's early-'90s comedy

Dream On and loved it. But this series came with too many unknowns for her: Like Parker, she resisted commitment to a series. She didn't know where this character could go.

She felt self-conscious about playing a sexy role at forty-one. She'd read a little more than half of Bushnell's book, but couldn't stomach any more than that, so overwhelming was its cynical mood. And she felt her actor-boyfriend didn't like the idea of her playing libertine Samantha Jones either.

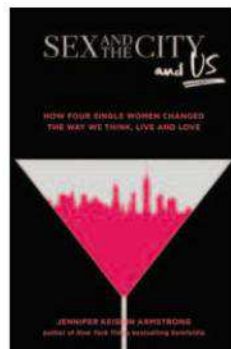
In short, the role had little to recommend itself to Kim Cattrall. She'd had a

long Hollywood career playing sex objects in movies such as *Mannequin* and *Police Academy*, and now she was looking for a role that would catapult her beyond that. She did not believe this was it.

When Cattrall declined, Star cast Lou Thornton, a Phoebe Cates-like actress who'd appeared on a guest spot on *Friends* and as a cast member of Jenny McCarthy's MTV sketch show. Star liked Thornton and thought she was brash and funny. But he couldn't shake the feeling that she wasn't Samantha.

Still, Cattrall didn't identify with the character he was asking her to play. Her sex life had not, overall, set the world on fire like Samantha's; in fact, for most of her life, she later wrote, her sexual experiences had been "unfulfilling." She took longer to get over an intimate relationship than Samantha did. But Cattrall also had faith Samantha could change and grow, should the series continue long enough.

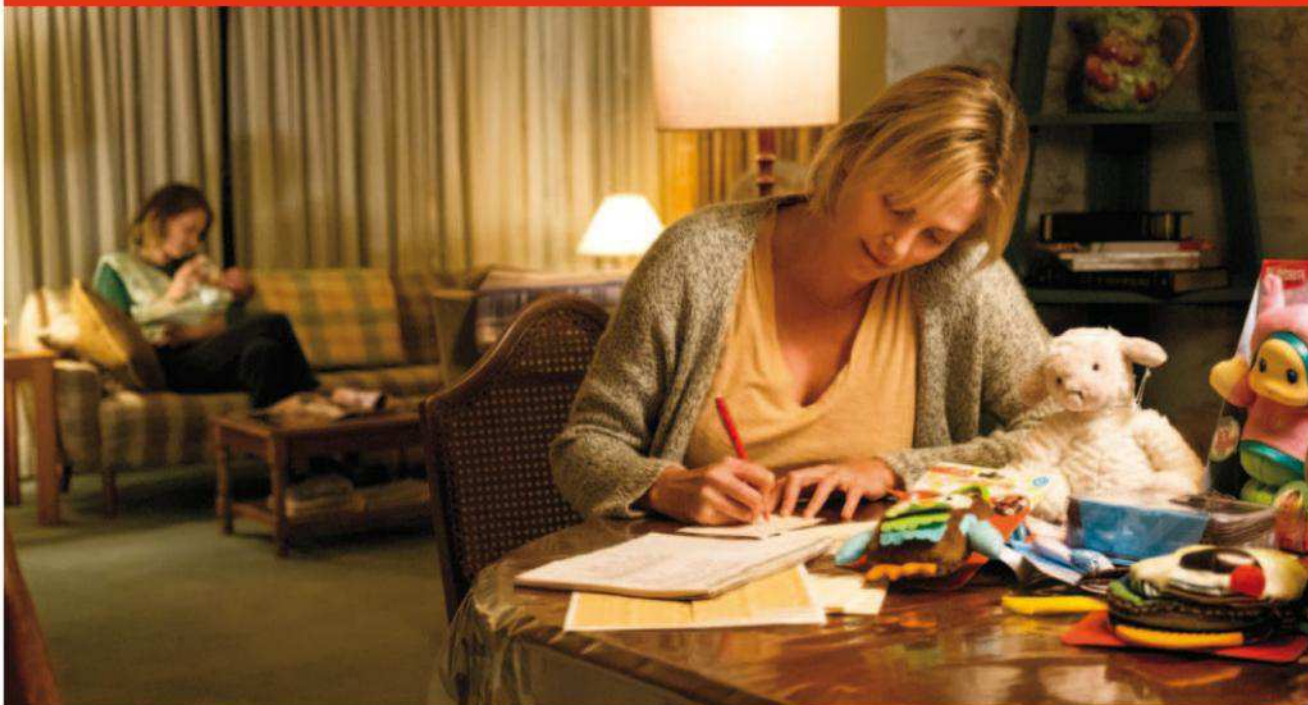
Star told Cattrall that he couldn't guarantee anything except that she'd have a say in her character's trajectory. He told her he genuinely believed the show could be "something special." His honesty got to her. Later that day she told HBO she was in. And she soon left the boyfriend whom she felt didn't like her playing Samantha. ♦



From *SEX AND THE CITY AND US: How Four Single Women Changed the Way We Think, Live, and Love* by Jennifer Keishin Armstrong. Copyright ©2018 by Jennifer Keishin Armstrong. Reprinted by permission of Simon & Schuster, Inc.

Movies

Edited By | KATIE HASTY @KATIEHASTY



↑ Mackenzie Davis and Charlize Theron

Tully

STARRING

Charlize Theron, Mackenzie Davis

DIRECTED BY

Jason Reitman

RATING

R

LENGTH

1 hr., 36 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



SOMETIMES A PINCH OF THE UNEXPECTED CAN MAKE all the difference. Take the new Charlize Theron movie *Tully*, which was written by Diablo Cody and directed by Jason Reitman, the creative team behind 2007's *Juno* and 2011's *Young Adult*. Based on the trailers currently in rotation on TV, the film looks like an acerbically fizzy comedy about the stretched-thin hardships of

motherhood and the sunny nanny who swoops in to save the day—*Mary Poppins* meets a sarcastic eye-roll emoji. *Tully* is that...kind of. But it's also something weirder and ultimately more interesting. Theron stars as Marlo, a former Brooklyn free spirit who once upon a time got married and moved to the suburbs and now finds herself as a put-upon, stressed-out mother of two with a third on the way. Her husband, played (or rather, nicely underplayed) by Ron Livingston, means well, but he's largely absent at work all day while she teeters on the knife's edge of losing it, whether it's from her son incessantly kicking the back of her car seat or the judgy comments of other moms.

REEL NEWS

- **Judd's Law** Ashley Judd has filed suit against Harvey Weinstein in Los Angeles for damaging her career.
- **Doll Parts** The *Conjuring* universe will expand for a third *Annabelle* movie on July 3, 2019.

Then Marlo's rich-jerk brother (Mark Duplass) passes along the phone number of a recommended night nanny and, as a gift to her for when she gives birth, insists on paying for the service—a move that, to Marlo, reeks of condescension. She also interprets it as a dig at her ability to juggle it all. But after too many sleepless nights filled with spilled breast milk and toes stabbed by LEGO blocks, she gives in. And after dinner one night, salvation arrives in the form of Tully (*Halt and Catch Fire*'s Mackenzie Davis), a smiling, funky, New Agey twenty-something panacea in a belly shirt. Marlo gets her first decent night's sleep in years and wakes up to a spotless house.

As Marlo, Theron reaches deep and sells every scene with desperation, exhaustion, and, yes, humor. In our society, there's something almost transgressive in admitting that motherhood doesn't always feel like a "blessing"; being honest about how hard and occasionally unrewarding it is is the ultimate taboo. Maybe that's why Theron's performance feels as charged as a downed power line. Meanwhile, Cody, who until now has been more comfortable trafficking in hipster quips and prickly archness, has written a story with real characters that doesn't feel like a pose or placed in air quotes. Cody has matured and become less superficial without giving up any of her gift for finding humor in the absurd. She's also become bolder. Without revealing too much about the finale of the film, *Tully* takes some seriously unexpected detours. It may not end up being the quirky slice of misanthropy the trailers are hawking. But that's okay, because *Tully*'s better than that movie. **B+**

DID YOU LOVE TULLY? You might also like Martin Scorsese's *Alice Doesn't Live Here Anymore* (1974).

→
Life of the Party's Debby Ryan, Gillian Jacobs, Melissa McCarthy, Jessie Ennis, and Molly Gordon



A Family Portrait of Party Girls

In *Life of the Party* (out May 11), housewife Deanna (Melissa McCarthy) heads back to school—at the same time as her daughter, Maddie (Molly Gordon)—to finish her degree, an experience that's full of fun, romance, and sorority sisters like Helen (Gillian Jacobs). Directed by Ben Falcone, McCarthy's husband, it was a lively family affair. **BY MIA MCNIECE**

How did you guys bond on and off of the set?

GILLIAN JACOBS Quickly. Weirdly! Melissa's a great hostess—she had all of us to her house right away when we got down to Atlanta. We had a pool party. They just picked such nice people for us all to work with. It was so easy to bond.

MELISSA MCCARTHY It doesn't always happen, but everyone clicked immediately. Then it's just silly that it's a job. But don't tell anyone. We should have said it's hard and grueling!

What part of the shoot felt most like a party?

MCCARTHY There's an '80s-themed party scene. There was hair for days. Everybody was so

bedazzled. It was one where I felt very mom-ish—at the last minute, I ordered everyone's dresses for the scene, and they came and everyone wanted a different outfit. It just worked out. [*To Jacobs*] You were the most glamorous country & western singer I've ever seen.

Since the film is about going back to school and learning new things, what's something you learned from the shoot?

MCCARTHY Being around that many young women, it gave me great hope. You always get [a bad] rap when someone says something like "That's an awfully young cast," and you think it'll be exhausting. It gave me hope for the future. I felt really lucky to be around all these really

professional, really fun, and really powerful young women, especially having two daughters.

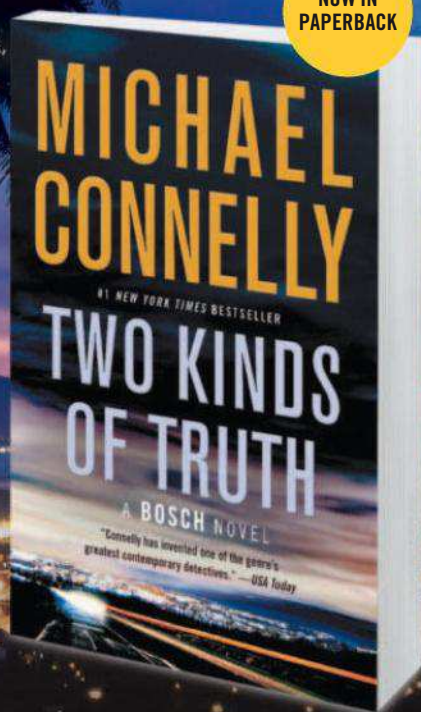
What is your advice on staying true to yourself as you go through the business?

MCCARTHY You have to listen to yourself and stay in integrity. Watch whose career and life you want to emulate. And realize you sometimes have to say no. **MOLLY GORDON** I'm so new to all this, and it was the most incredible experience because of these two women, and they're who I want to be. Melissa and Ben are incredible leaders—they made me comfortable and loved.

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↑ Tessa Thompson poses in EW's Tribeca photo booth

Topical Tribeca: Trayvon, Talks, and Tessa

Serious subjects were broached at this year's Tribeca Film Festival in New York, with unexpected moments arising out of subtler work from well-known stars and controversial personalities. **BY JOEY NOLFI**

MARVEL STARS UP THE ANTE

In her best work to date, *Creed* and *Thor: Ragnarok* star Tessa Thompson gives a masterfully nuanced performance in *Little Woods* as a former drug pusher struggling to make ends meet against the backdrop of a fracking-ravaged town in North Dakota.

And in one of the most assured feature-length directorial debuts in recent memory, Karen Gillan solidified herself as a filmmaker to watch with *The Party's Just Beginning*. Describing this haunting tale of suicide, the *Guardians of the Galaxy* actress says the film is her "twisted love letter" to the grim (and often ignored) realities of her Scottish Highland homeland.

LAIA COSTA BECOMES THE BREAKOUT STAR OF THE FESTIVAL

Spanish actress Laia Costa made her mark on festival-goers in two fantastic

films: the lesbian sex dramedy *Duck Butter*—shot with costar Alia Shawkat over a period of 24 hours—and *Maine*, a gorgeously composed character study about a pair of hikers traversing the Appalachian Trail. Costa's quick wit, improvisational prowess, and charming intensity are the makings of a future superstar.

TRAYVON MARTIN'S PARENTS CRITICIZE "GUN CULTURE" AT ROUSING REST IN POWER WORLD PREMIERE

The powerful Jay-Z-produced docuseries brought Tribeca audiences to their feet in a standing ovation at its debut screening, where the late teen's parents opened up about letting cameras chronicle their fight for justice after their son's shooting death. "The gun

culture needs to change," said Sybrina Fulton, Trayvon's mother. "The hatred that goes on in this country needs to change. We want to make sure that we're a part of that change [with this show]."

THE RACHEL DIVIDE TRANSCENDS CONTROVERSY

One of the best films of the year comes in the most unexpected package. Laura Brownson uses controversial "transracial" pariah Rachel Dolezal as a springboard from which to mount a deeply moving dive into social issues of white privilege, colorism, identity, and media sensationalism. "The story is bigger than Rachel," Brownson says. "We [wanted to] make a film that wouldn't be misconstrued as an apology piece or propaganda. I do not have an agenda with this film. It is wholly up to the audience how they react."

NOW PLAYING

Your guide to new and notable films out this week and next

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SUPERHEROES

AVENGERS: INFINITY WAR

Directed by Anthony Russo and Joe Russo

Starring Robert Downey Jr., Chris Hemsworth, Zoe Saldana **W**

There is something thrilling about watching just how much fun the Russos and writers Christopher Markus and Stephen McFeely are having messing with the fans here. **B**

RBG | Directed by Julie Cohen and Betsy West

Starring Ruth Bader Ginsburg **L**

RBG is a smart, spiky valentine to Supreme Court Justice Ruth Bader Ginsburg—celebrating the scrunchie-wearing octogenarian not just as a folk hero and millennial meme but as a wife, a warrior, and a true iconoclast. **A-**

MOMS

THE ESCAPE | Directed by Dominic Savage

Starring Gemma Arterton, Dominic Cooper **L**

"A lot of men leave their families, but if a woman does it she's seen as a monster. I just wanted to show why a woman might do that and have people not immediately make a judgment about her," Gemma Arterton says.

OVERBOARD | Directed by Bob Fisher and Rob Greenberg

Starring Anna Faris, Eugenio Derbez, Eva Longoria **W**

The *Mom* star on the comedy remake: "My character is a single mother with a lot of struggles.... We're taking a movie that's beloved and updating the themes and messages."

THE SEAGULL | Directed by Michael Mayer

Starring Annette Bening, Saoirse Ronan, Billy Howle, Corey Stoll **L**

For this film adaptation of Anton Chekhov's play, Annette Bening says that a camera "can sneak into moments that the stage just can't." She plays selfish actress mother Irina.

HORROR/THRILLER

ANON | Directed by Andrew Niccol

Starring Clive Owen, Amanda Seyfried **N**

Anon is "Cambridge Analytica on crack," says writer-director Andrew Niccol (*Gattaca*, *The Host*). "I always wanted to do a movie about privacy and the fact that there was never a war for privacy, because we already lost."

BEAST | Directed by Michael Pearce

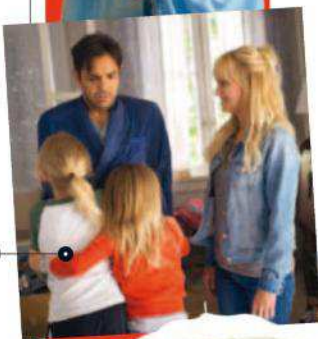
Starring Jessie Buckley, Johnny Flynn **L**

"This is a love story wrapped in a rebellion against conservatism," says Jessie Buckley. "We all have the ability to be dangerous and do things which are morally wrong."

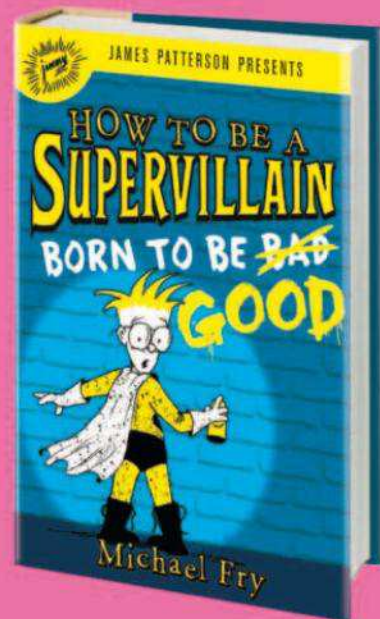
REVENGE | Directed by Coralie Fargeat

Starring Matilda Anna Ingrid Lutz, Kevin Janssens, Vincent Colombe **L**

A rich playboy's mistress (Matilda Anna Ingrid Lutz) goes from hunted to hunter in Coralie Fargeat's stylish, bloody, and excruciatingly tense payback thriller. **B+**



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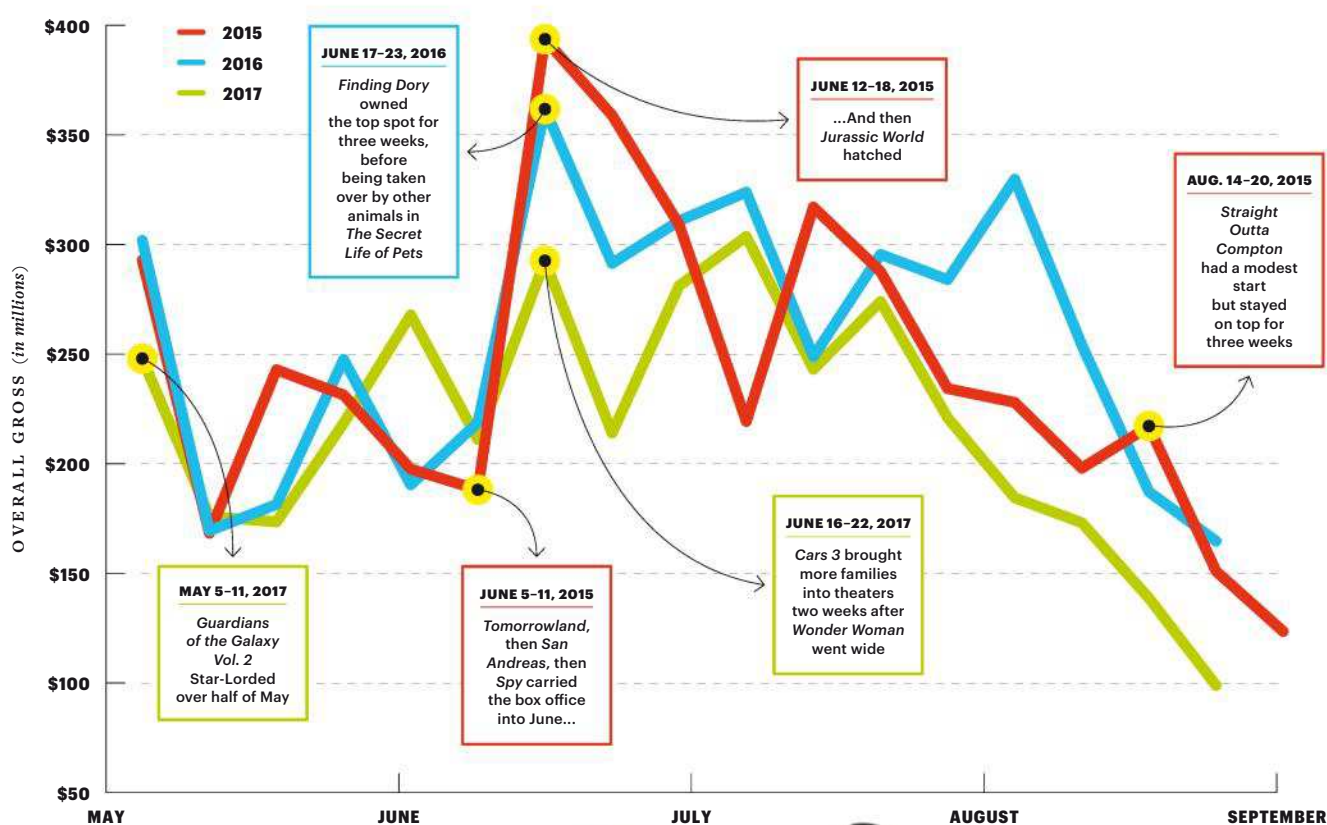
Summer Box Office Roller Coaster

Which movie is coming out in the next few months where you're like, "Take my money"? Chances are some other filmgoers think the same way. Here's how ticket buying has gone for the past few years. BY KATIE HASTY

YOU DON'T NEED A CRYSTAL BALL OR AN INFINITY STONE TO KNOW how summer movies might pan out at the box office (even if the films get panned).

In middle months, when school's out, families visit—and revisit—dark, cool movie theaters for kid-friendly titles. In the past 10 years, Marvel has been nearly synonymous with May. August is the time for

non-franchise titles to lead week after week in sales, even when the numbers aren't all that *Jurassic*. Spikes and troughs in domestic box office grosses have been fairly consistent in recent years, so we etched out what that's looked like for the past three. How do you think *Deadpool 2* (May), *Ocean's 8* (June), *The First Purge* (July), or *Crazy Rich Asians* (August) will fare this year?



(From left) *Straight Outta Compton*, *Ocean's 8*, *The Secret Life of Pets*, *Wonder Woman*, *Guardians of the Galaxy Vol. 2*, *Crazy Rich Asians*, *San Andreas*, and *Jurassic World*

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TV

Edited By | PATRICK GOMEZ @PATRICKGOMEZLA

—
FINALE
PREVIEW
—

FAIRY TALE ENDING

The cast and team behind **Once Upon a Time** reflect on the past seven seasons as their drama reaches its happily ever after (May 18 at 8 p.m. on ABC).

BY NATALIE ABRAMS

“OH, MAN, I’M FIRED. GUYS, I THINK THIS might be my last day!” *Once Upon a Time* is in its final days of production, and Ginnifer Goodwin is feeling punchy after flubbing a line during a pivotal scene. Her Snow White stands before our beloved heroes at a massive war-room table, giving a rousing speech about hope as a great evil threatens to steal their happy endings once and for all. If that sounds like a moment from the pilot, there’s a reason for that. As actress Jennifer Morrison puts it, “The heartbeat of the show has *always* been hope.”

Despite being the brainchild of *Lost* writers Adam Horowitz and Edward Kitsis, *Once*’s premise—Snow White and Prince Charming’s (Josh Dallas) daughter Emma Swan (Morrison) returns after 28 years to rescue a sandbox variety of legendary literary characters from the Evil Queen’s (Lana Parrilla) dark curse—seemed a lot to swallow when the series launched in 2011, and many critics expected the fairy-tale mash-up

to fail. Instead, *Once* went on to be one of ABC’s top performers, lasting seven seasons. “It’s about fairy-tale characters, but the writers have written the show in such a way that really goes to the heart of everybody,” says Colin O’Donoghue, who joined the show in season 2 as Captain Hook. “That’s hopefully where it will endure.”

Part of the show’s fortitude was due to its ability to reinvent itself from season to



MORE FINALE DATES →

Timeless (May 13, NBC)



Silicon Valley (May 13, HBO)

Barry (May 13, HBO)

Riverdale (May 16, The CW)



LOGLINES

- **Happy Beginnings** Actor Adam Pally will reunite with *Happy Endings* creator David Caspe for an upcoming YouTube Red comedy about a rapper and his crew.
- **In the Game** Peter Dinklage does audio commentary on the *Rick and Morty* season 3 Blu-ray (May 15).



season, the biggest reboot coming last year when—after the exits of six major cast members—Parrilla, O'Donoghue, and Robert Carlyle (as Rumpelstiltskin) were left to take center stage alongside Andrew J. West as an older version of Henry (Jared Gilmore), Dania Ramirez as a new iteration of Cinderella, and Rose Reynolds as Wish Realm Hook's daughter Alice. But audiences waned without the original cast, seemingly losing hope at the worst possible time. "It makes me sad that something so positive on television is being taken off the air when we need it most," says Parrilla. "It breaks my heart."

And even the characters of *Once* may come to lose hope as the series hits its final episodes. Despite developments in Hyperion Heights that could signal a brighter tomorrow, an unleashed villain aims to enact a dangerous plan, its painful effects to be felt by our cherished characters for eternity. "The last episode is epic," teases O'Donoghue. "It's like taking the best of all seasons and jamming it into one—literally."

Though the *Once* bosses depicted their originally planned ending in the season 6 finale, they have cooked up a particularly magical final chapter that brings the show back to the beginning in a number of ways—keep your eyes peeled, as there are Easter eggs galore. "The pitch for the whole show was 'What would a world look like in which the Evil Queen got her happy ending?' I feel that we've finally figured out what that would look like," says Goodwin, just one of the season 6 departures who returns for the finale. "We saved Regina's happy ending for the end," says Kitsis. "Her journey has really been watching somebody



↑ (Clockwise from above) Parrilla; West and Gilmore; Goodwin and Dallas; the *Once* cast

confront the demons within and emerge on the other side a better person." Parrilla remains coy about Regina's happily ever after, only teasing that it takes place "in the same location" as the opening of the pilot, while O'Donoghue offers that Hook's fate is intrinsically tied to Rumpel's.

In that way, the ending speaks to the show's central message that no matter who you are as a person, good or evil, everyone deserves a happy ending. "It's so important to send that message," says Dallas, "particularly in this day and age, when we have so much negative in the world—to know that you do have a second chance, that you can have redemption, is super powerful."

But the question remains whether *Once* will get a second chance in the future, someday joining the pantheon of shows getting the reboot or revival treatment. "Look, you never say never, but for now this is *our* ending and the end of this show *for us*," says Horowitz. "But if in the future something else happens with the show, we'll be excited to see what that is."

Gotham (May 17, Fox)

The Simpsons (May 20, Fox)

American Idol (May 21, ABC)



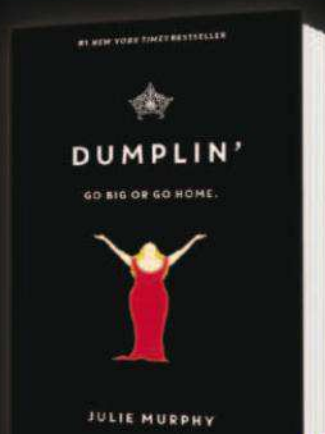
Dancing With the Stars: Athletes (May 21, ABC)



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FINALE
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THE GOODBYE GIRL

Hey, giiiiirl... It's time to leave the loft for good. Zooey Deschanel shares memories from **New Girl** (ending May 15 at 9 p.m. on Fox). **BY SHIRLEY LI**



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WHO'S THAT GUY?

Deschanel recalls T.J. Miller auditioning for the role of Schmidt (Max Greenfield) and putting his own spin on the douchebag-jar contributor's shirtless scene from the pilot. "He walked out with his shirt off, completely covered in an entire bottle of baby oil," says the actress, 38. "That was memorable."

TIRED AMERICANS

The series' epic drinking game, True American, may seem fun on screen, but playing it took its toll in real life. "We'd always be like, 'Oh, noooo,'" Deschanel admits. "I mean, it's fun,

no doubt, but everyone kind of dreads the scenes where everyone's in the room. They take forever to shoot." Especially without real booze.



THE DAILY DEVOTEE

It's no secret *New Girl* scored famous fans, including Prince, who memorably guest-starred as himself in season 3, and author Judy Blume, who penned a tribute to Deschanel in EW in 2011. The actress reveals one more celebrity supporter: "Jon Stewart was binge-watching it!"

AN ADORABLE DORK

The adjective *adorkable*, which Fox popularized in their promotional material, prompted a backlash

against both the über-quirky label and Deschanel herself. Now the actress just laughs. "It wouldn't be my first choice of a word to describe myself, but I can separate myself from the characters I play," she says. "It created both negative and positive attention for the show, and I think that's exactly what it was meant to do."

SEE YA

Deschanel promises the series finale will be "unexpected," but reveals she had an alternate conclusion in mind. "I always thought the show should have a really sad ending," she says. "It could have been a cool choice to go really dark." Darker than learning that Furguson has died? "Not that dark," she clarifies. "It would be bittersweet dark." Well, if Winston goes big on a prank...

→ NCIS (May 22, CBS)



Roseanne (May 22, ABC)

The Middle (May 22, ABC)



WEDDING DRESSED TO THE *NINES*

Jake and Amy attempt to make it down the aisle in **Brooklyn Nine-Nine's** season 5 finale (May 20 at 8:30 p.m. on Fox). **BY DAN SNIERSON**

WHAT DO YOU GET A competitive cop couple for their wedding? Oh, just a bomb threat. And a determined ex-lover. Perhaps a canine ring bearer. Definitely a Nakatomi Plaza-shaped cake.

Season 5 of *Brooklyn Nine-Nine* will end with the nuptials of juvenile Jake (Andy Samberg) and assiduous Amy (Melissa Fumero)—two detectives who forged their bond by betting on who could solve more crimes, strengthened it when Jake threw out his gross mattress, and cemented it with his surprise proposal on the holiest of holidays: Halloween.

Not to say there weren't a few wedding jitters, as Samberg & Co. aimed to ensure that their police comedy didn't sacrifice laughs for love. "Anytime we attempt anything outside of pure straight-down-the-middle silliness, I'm always concerned it'll feel like another show," says Samberg. "But it's been really exciting to thread the needle of a new tone while keeping the core of comedy that launched us."

The core of Jake and Amy's wedding day is jeopardized after a mysterious bomb threat, which

propels the duo into detective mode. "That was just the cherry on top of a day already filled with trouble," notes *Brooklyn* co-creator Dan Goor, who reveals that Amy's veil gets ruined, setting Rosa (Stephanie Beatriz) and Terry (Terry Crews) on a mission to fix it; and after the ring bearer falls ill, Holt (Andre Braugher) and Gina (Chelsea Peretti) train Cheddar the dog to do the honors.

Another complication: Amy's ex Teddy (Kyle Bornheimer) runs the bomb squad, and he *still* hasn't snuffed out his Amy torch. "Teddy showing up is actually a little worse than the bomb threat," says Fumero.

Rosa is rattled by some-one unexpected too. "She tells Terry she's given up

on dating for a bit," says Goor, "but that's put to the test when their driver is the unbelievably beautiful Gina Rodriguez." In other news, "Holt says something to Amy and Jake that they've been waiting five years for him to say," hints Fumero. "It's a quick moment, but it's definitely something Jake and Amy talk about when they get home that night. Like, for a long time."

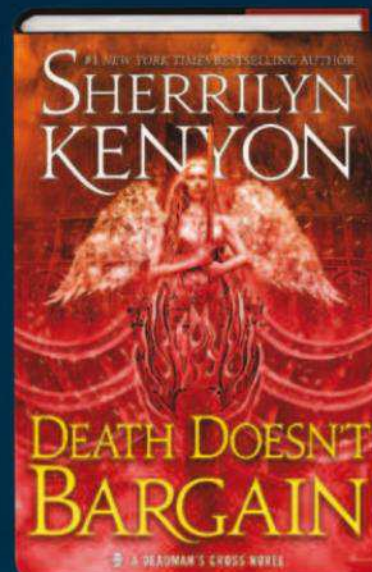
And that *Die Hard*-themed wedding cake? "When it comes to the movie-reference part of Jake's personality, there is no difference between he and I," quips Samberg. "It was a thrill and a privilege to see it." Here's hoping that fans feel the same way on finale night.

↓ Gina Rodriguez, Terry Crews, and Stephanie Beatriz

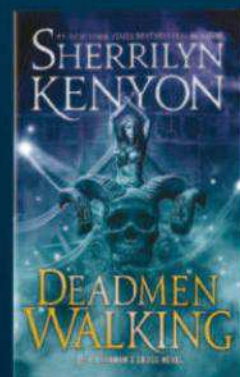


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FINALE PREVIEW



A NEW AWAKENING

Musical-theater fans, rejoice! **Rise's** season 1 finale (May 15 at 9 p.m. on NBC) will feature a brand-new *Spring Awakening* song. **BY SAMANTHA HIGHFILL**

STEVEN SATER AND DUNCAN

Sheik worked for eight years to create *Spring Awakening*, the rock musical about angsty teens dealing with the "bitch of living" in 19th-century Germany. In 2007, the show won a total of eight Tony awards—including Best Musical—which is one of many reasons that *Rise* showrunner Jason Katims selected *Spring Awakening* as the production *Rise's* high school director Lou Mazzuchelli (Josh Radnor) chooses to stage throughout season 1 of the NBC drama. Only, Lou's bringing a slightly altered version of the show to his small town—and that's all thanks to Katims, who reached out to Sater and Sheik to see if they'd be willing to write a new tune for the series' production. "Jason called me and asked if Duncan and I would consider writing a new song," Sater recalls. "I said, 'Do you mean a new song for *Rise* or a new *Spring Awakening* song?' And he said, 'Both.' I was intrigued, but I had to think about it for a while." After all, Sater and Sheik hadn't worked on *Spring Awakening* since what Sater estimates was 2007. Yet the more they talked to Katims, the more they could envision what the

new song could offer. "He wanted a song that had tempo to it," Sater says of Katims. "And as he talked about the love story line [on *Rise*] mirroring the Wendla-Melchior story line, I imagined a beat in the show where Melchior and Wendla are apart and are communicating by journal—they feel all these things for each other that they can't say to each other." The result is a song titled "All You Desire," which Sater describes as a "wedding hymn," though no one's getting married in the moment. "It's actually a little bit more on the electronic side," adds Sheik. The message of it is simple: "I will be your everything. Project all your longing onto me and I can contain it. I can contain you as well as me," Sater says. Once Sater finished the lyrics, Sheik wrote the music. Altogether the process took a few weeks, at which point they emailed the song to Katims. "I was blown away that, after this one brief conversation with Steven, this beautiful song became a reality," Katims says. Now "All You Desire" will debut in *Rise's* season 1 finale, featuring vocals by cast members Auli'i Cravalho, Damon J. Gillespie, Amy Forsyth, and Ted Sutherland.

MORE FINALE SCOOP

GREY'S ANATOMY

MAY 17, ABC

Season 14 closes out with emotional farewells to April Kepner (Sarah Drew) and Arizona Robbins (Jessica Capshaw)—and Alex (Justin Chambers) and Jo's (Camilla Luddington) wedding! "But, in true Jolex form, there's lots of twists and turns," says Luddington.

SUPERNATURAL

MAY 17, THE CW

Last year's season 12 finale featured two deaths. This year "the body count is lower, but the stakes are higher" as things build to a battle with archangel Michael (Christian Keyes), says co-showrunner Andrew Dabb. "Michael is stronger than anyone else, and he'll do anything to win."

THE BLACKLIST

MAY 16, NBC

Will Red's (James Spader) secrets finally spill out? "Fans are going to see the truth snap into focus," EP Jon Bokenkamp says of the mysterious bag of bones. "And the twist will change everything we do moving forward."

THE FLASH

MAY 22, THE CW

"It's an *Inception*-inspired episode," EP Todd Helbing says of the season 4 finale. Expect a showdown between Team Flash and the Thinker (Neil Sandilands), the reveal of the Mystery Girl's (Jessica Parker Kennedy) identity, and a new threat!

BLACK-ISH

MAY 15, ABC

With Bow (Tracee Ellis Ross) and Dre (Anthony Anderson) separated, the kids are initially excited about their dad's new pad. But that excitement devolves into "anxiety about whether Dad can hack it on his own," creator Kenya Barris teases of the season 4 finale.

THE BIG BANG THEORY

MAY 10, CBS

Sheldon (Jim Parsons) and Amy (Mayim Bialik) are getting married! "But there are some unexpected roadblocks," EP Steve Holland says of the season 11 finale. Enjoy Laurie Metcalf as Sheldon's mom, Kathy Bates and magician Teller as Amy's parents, and Mark Hamill in a top secret role.

Additional reporting by Chancellor Agard



← Kathy Bates, Mayim Bialik, Jim Parsons, and Teller



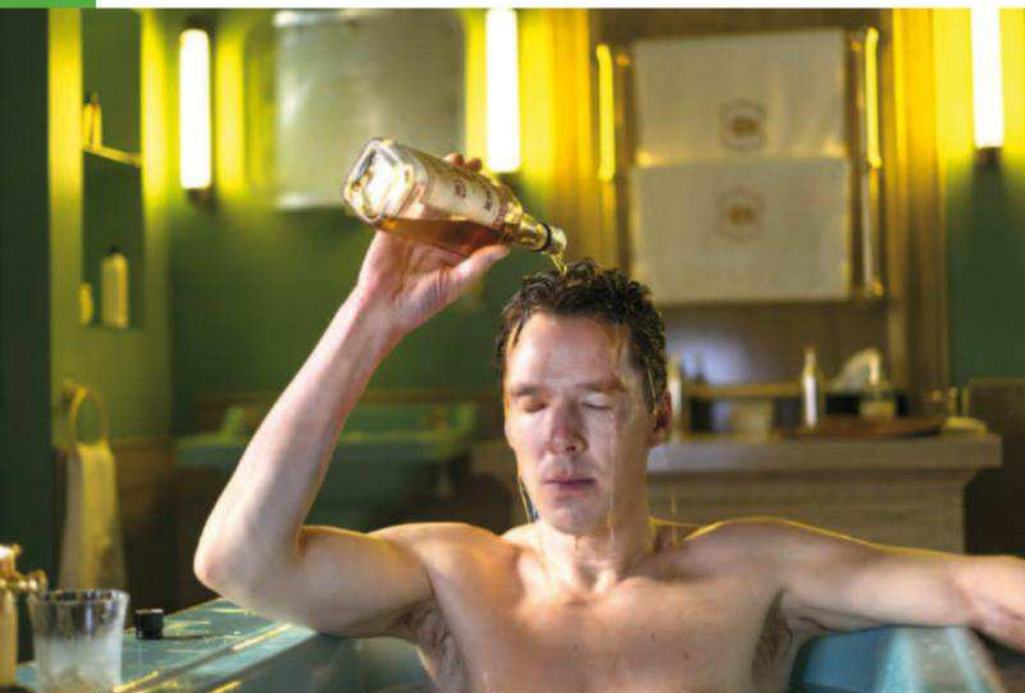
The Good Fight (May 27, CBS All Access)

The Americans (May 30, FX)

The Fosters (June 6, Freeform)

Benedict Cumberbatch Is in a *Melrose* Place

The actor and his costar Allison Williams take EW behind the scenes of Showtime's new limited series **Patrick Melrose** (May 12 at 9 p.m.). **BY DAVID CANFIELD**



TALK ABOUT A MOMENT BEFORE.

It's a cold December day in London, and Benedict Cumberbatch is about to shoot a dinner scene with his *Patrick Melrose* costar Allison Williams. But by the time Cumberbatch's titular character is ready to sit down for a flirty dinner with his girlfriend's best friend (yep!), he's already taken a few doses of heroin, carried his father's ashes around in a plastic bag, and drunkenly collapsed in a bathroom. He's a complete mess—exactly what Cumberbatch signed up for.

Based on Edward St. Aubyn's series of eponymous novels, this five-part Showtime series traces the downward spiral of an upper-class Englishman who is reeling from the sexual abuse he experienced as a child. It's a role Cumberbatch, 41, chased with ferocity. "You're asked to

empathize with a man doing some pretty awful things because you want him to do better," the actor explains back in his trailer, comparing Patrick's "good man goes wrong" journey to *Breaking Bad*. "It's a very subtle but profound shift, from self-annihilation and narcissism to a world where he is sincere, loving, and open."

Cumberbatch is a huge fan of St. Aubyn's books and spent more than four years developing this adaptation with producer Michael Jackson. (Cumberbatch is credited as an executive producer.) The actor says the team behind *Melrose* is dedicated to honoring the original material's brutal takes on family and class—a sort of reverse *Downton Abbey*, an "upturning of expectations"—and Cumberbatch wants to plumb the same depths as

Patrick in order "to do him justice." But the Academy Award nominee admits playing such a broken, self-destructive character takes a toll. "Containing the core of what drives this character—it's hard to go there," he says, adding that playing Patrick could very well require "a few

years" of therapy. (Also: "Being on Quaaludes is quite hard.")

In keeping with Patrick's unpredictability, *Melrose* can veer dramatically in tone from scene to scene; between devastating explorations of Patrick's trauma are bitingly bleak streaks of humor. Intrinsic to Cumberbatch's portrayal is a dark wit and a palpable empathy. "You see Benedict, and then in a snap of your fingers there's Patrick," gushes Allison Williams, who plays the aforementioned flirty friend, Marianne. "And there is a vacancy there—it's really remarkable to watch. My mental image of Patrick will never not be Benedict."

Through the series' five hours, Patrick goes on a journey of self-discovery, searching for his identity as he struggles to heal from immense psychological damage. For now, Cumberbatch is left to play another wrenching, draining scene—well aware that "there's still a lot to come." Patrick's dinner with Marianne goes sour; she leaves, angry, and he chases after her. But she's gone. The scene ends on Patrick, alone in an alleyway, vomiting, the drugs and booze catching up to him—and his father's ashes still in hand.

Cumberbatch sums up the scene appropriately—and grimly: "It was never going to end well."

Reporting by Simon Perry

↓ Allison Williams with Cumberbatch



What to Watch

A day-to-day guide to notable programs*
By | DAN SNIERSON @DANSNIERSON



← Donald Glover

Season Finale Atlanta

THURSDAY, MAY 10 | 10-10:30PM | FX

There's one rule to watching Donald Glover's eccentric comedy: Expect the unexpected. That's especially true of the season 2 finale, which will follow the example set by season 1's digressive closer. "It's very similar to the way we ended season 1, which was a little bit less plot-driven and more meandering and a little more somber," says director Hiro Murai. "It's going to feel very satisfying, even though the cadence is a little bit different than what you're used to seeing in a finale." All season long, rapper Alfred "Paper Boi" Miles (Brian Tyree Henry) has been having doubts about letting his cousin Earn (Glover) manage his rap career, and that comes to a head in the finale. "The conflict comes from Alfred deciding he's going to take his rap career a little more seriously," says Murai. Although many season 2 installments have focused on just one character, "Crabs in a Barrel" will indeed feature the entire cast: "It dovetails into more of an ensemble structure by the end." Here's to the end of Robbin' Season. —Chancellor Agard

MONDAY MAY 7

Dear Mama: A Love Letter to Moms

9-10PM | VH1

Celebs such as Diddy and Gabrielle Union pay tribute to their moms. If you think you might forget to get yours a present on Sunday, sit her down on the sofa, flip on this special, and say, "Sometimes the best Mother's Day gifts are free!"

Elementary

10-11PM | CBS

Holmes and Watson hunt down some stolen plutonium they worry will be used for a bomb. Or maybe it's for a bitchin' time machine! Let's not jump to the worst-case scenario.

Season Premiere Love It or List It

9-10PM | HGTV

Hilary and David help a couple living in the home of the woman's late grandmother. Hopefully Hilary comes with sage advice—as in, how to stage a sage ceremony to get rid of Granny's spirit.



TUESDAY MAY 8

NCIS

8-9PM | CBS

In Pauley Perrette's last episode, the evidence points to a hitman targeting a member of the NCIS team for revenge. The hitman is *not* played by Bill Hader—but only because he's got his hands full elsewhere (see page 50).

The Middle

8:30-9PM | ABC

Seeking the perfect Mother's Day gift, Sue and Brick enter a trivia contest to win a trip to London so Frankie can gawk at the royal wedding. And when that doesn't work out, they can all watch *Dear Mama: A Love Letter to Moms*.

The Last O.G.

10:30-11PM | TBS

Tracy Morgan's ex-con Tray attempts to connect with his son in a new way by teaching him how to stand up to a school bully, which involves some effective hand-to-hand combat moves—but also just living every week like it's Shark Week.



WEDNESDAY MAY 9



Season Finale
Iron Chef Gauntlet

9-10PM | FOOD NETWORK

Iron Chef America could soon have a new member in its elite ranks—if chef David LeFevre, who bested six *Gauntlet* competitors, prevails in this rapid-fire finale against Iron Chefs Guarnaschelli, Symon, and Izard. “There wasn’t a whole lot of smiling,” host Alton Brown hints of the episode’s pregame mood. But working in LeFevre’s favor is his ability to “consistently produce under pressure” and “observe nuance” in his **LeFlavors**. —Gerrad Hall

THOSE CRAZY CRITTERS

Nature

8-9PM | PBS

Animals use a variety of “underhanded tactics” to find a partner with whom to mate and raise a family. So, you see, not disclosing nightly use of a mouthguard or wearing Spanx doesn’t really make us liars—it makes us part of the animal kingdom.

Series Premiere

Wood Work

10-10:30PM | DIY

This cheery *Fixer Upper* spin-off stars furniture gurus Clint and Kelly Harp. How about a cross-over with Nick Offerman’s *Making It*? It...would work.

THURSDAY MAY 10

Season Finale Mom

9-10PM | CBS

Is it finally time for Christy (Anna Faris) to forge a life on her own? In the two-part finale, she reaches a breaking point with mom-cum-roomie Bonnie (Allison Janney) and explores other living arrangements at the urging of her gal pals. She also celebrates an **AA** milestone and receives some good news about her future. “It’s so exciting because Christy gets to feel smart and successful,” explains Faris. “That was unimaginable for her in season 1. Now she is on her way to achieving her life goals.” —Lynette Rice



Grey’s Anatomy

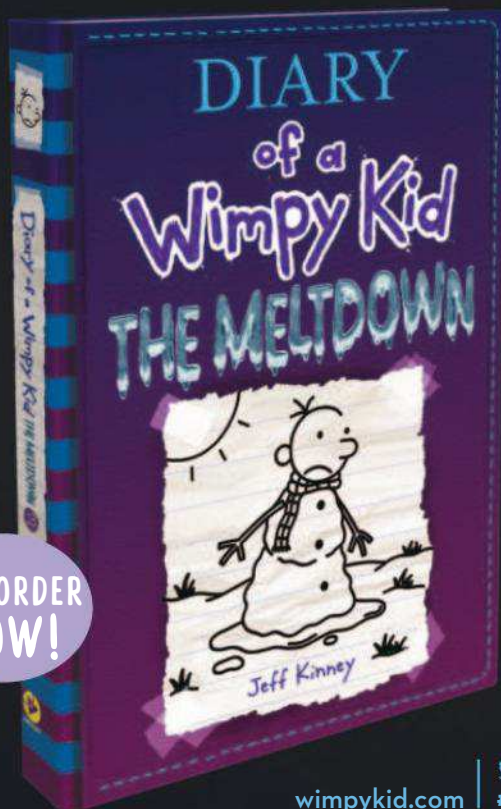
8-9PM | ABC

A hospital staffer is gravely injured. Lemme check my Grey’s Trauma Bingo card.... Okay, I’ve got: Bokhee, Felled by a Disgruntled Patient With a Bomb in His Chest Who Escapes but Is Dragged Underneath a Bus, Then Escapes Again, Only to Drown in a Ferryboat Crash.

Jersey Shore

8-9PM | MTV

Vinny jeopardizes his relationship when he tries to “pick up” a stripper. “Pick up” as in, hit on her? Lift her? Both of these? Possibly a third definition that I’m not getting?



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What to Watch

FRIDAY MAY 11



DuckTales

8-8:30PM | DISNEY CHANNEL

Fans were told to wait for it (wait for it), but Lin-Manuel Miranda's debut as superhero Gizmoduck (a.k.a. Fenton Crackshell-Cabrera) on the animated reboot is finally here. Exec producer Matt Youngberg and co-producer Francisco Angones revisited the original character for inspiration. "He talks a mile a minute, he's got 100 plans at once, he's impossibly earnest, and he wants to do what's right," says Angones. "We said, 'Oh, that's Lin-Manuel Miranda! But we're never going to get [him] because that's insane.'" Still, they sent the *Hamilton* virtuoso a letter selling Gizmoduck as a Latino superhero. Luckily, adds Youngberg, "he's a superfan, just like we are." —Maureen Lee Lenker

Series Premiere The Adventures of Rocky and Bullwinkle

STREAMING | AMAZON

Hokey smoke! More animated reboots!

Series Premiere Evil Genius

STREAMING | NETFLIX

This docuseries, subtitled "The True Story of America's Most Diabolical Bank Heist," is probably not about the time I opened three different accounts at Chase to get two alarm clocks and one Heat-a-Seat.

Season Premiere BattleBots

8-9PM | DISCOVERY

Man versus deciding to watch machine versus machine.

Kevin Smith: Silent but Deadly

9-10PM | SHOWTIME

In a new stand-up special that's not unlike Smith's podcast and recent TV projects, the '90s indie-film impresario discusses personal interests like comics, weed, and food. Those who share Smith's passions will enjoy *SBD*, but it likely won't result in any new admirers. After all, even Smith's wife isn't a fan of his work, as he explains in one extended joke. Eschewing a final joke for a heartfelt speech about how the audience is just as talented as him, Smith encourages viewers to make the most of their interests. He certainly has.

B+ —Christian Holub



SAT MAY 12

TRAINED WRECK

Patrick Melrose

9-10PM | SHOWTIME

The man who plays Sherlock (PBS, not CBS) is on the trail of self-destruction as a self-consumed socialite who self-describes as a "narcissistic, schizoid, suicidal alcoholic."



SUNDAY MAY 13



Ali Wong: Hard Knock Wife

STREAMING | NETFLIX

Ali Wong doesn't particularly care for the other moms in her new-mom group, but that doesn't matter. "When you're a new mom on maternity leave, it's like *The Walking Dead*. You just gotta hook up with a crew to survive!" Also like *The Walking Dead*, new motherhood gets gross: *Hard Knock Wife*, the follow-up to *Baby Cobra*, touches on blood, breast milk, and a few liquids not suitable to name in print. Wong's comedy is the antithesis to the pastel-and-powdered-diapers commercial brand of motherhood: She's filthy, fearless, and—needless to say—very, very funny. B+ —Dana Schwartz

Miniseries Premiere Little Women

8-9PM | PBS

The willful and winsome March sisters return in this two-part adaptation of Louisa May Alcott's classic tale of a family getting by while their father fights in the Civil War. Emily Watson, Angela Lansbury (pictured), Michael Gambon, Dylan Baker, and Kathryn Newton star—with Newton as arguably the least popular March. "Amy's just searching for who she is," she says of her favorite sister. "That's why this story's still relevant; they're all questioning how best to pursue their dreams. Now is a good time for girls to see that." —Ruth Kiané



Harry & Meghan: A Royal Romance

8-10:22PM | LIFETIME

Hmm, there seems to be an awful lot of interest in a *Suits* actress marrying some guy with no acting credits.

Season Finale The Royals

10-11PM | E!

Or: See above.

Brooklyn Nine-Nine

8:30-9PM | FOX

Just before she gets married, Amy joins forces with Rosa to hunt down a killer who has eluded capture for seven years. Sorry, this one isn't played by Bill Hader either, but if you'll now turn your attention to the right...



Season Finale Barry

10:30-11PM | HBO

Hitman-trying-to-turn-actor Barry (Bill Hader) is desperate to lead a more noble life, but his history continues to put a hit on his present. Especially in the finale. "There is definitely death," hints co-creator Alec Berg. "Everything that the seven prior episodes has set up is paid off." Might this killer ever find anything resembling redemption? "If the question is 'Can he move past his past and enter into an innocent life without any consequence?' we answer that question," says Berg. "It may not be the answer that people are expecting. Hopefully it's not."

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THE PUTH PLAYLIST

Three years after the runaway hit “See You Again,” Charlie Puth is back with his sophomore record, the R&B-inflected *Voicenotes* (out May 11). Here, the 26-year-old singer shares a few of the songs he’s been bumping on repeat. **BY WILL MENDELSON**

1

TYLER, THE CREATOR
“OKRA”

Tyler’s always pushing hip-hop. It’s, like, ironic hip-hop. Like, he purposefully will drag hi-hats too far to the right to make them off time, but it still sounds like a vibe. In this song, the sounds are all over the place, but it still feels really special. He pitched his voice—or at least I think he did—so you can’t really tell it’s him.

2

KACEY MUSGRAVES
“Oh, What a World”

Her new album [*Golden Hour*] is fantastic. It’s country music plus R&B. The whole album is just a roller coaster of sonic pleasure, especially this song. [She uses] the chords B major, F sharp minor, E major. I love the fact that she went to F sharp minor at that second chord on that chorus. That was really special.

NOTEWORTHY

- **A Call to Action** The Time's Up movement has joined a boycott of R. Kelly in light of the many allegations of abuse against the singer.
- **Rainy Day Whiskey** Bob Dylan launched Heaven's Door, a liquor line featuring a straight rye, a straight bourbon, and a double-barreled whiskey.

3

RICH THE KID

"Plug Walk"

I love the mix on this damn song. The 808 [drum machine] is not so in your face like it is in every hip-hop record. The way he cued it is really cool. It's, like, tucked, and the hi-hats are really in the center of it—like a t-t-t, ch-ch, ch-ch-ch. It's very simple.

4

JAMIROQUAI

"Virtual Insanity"

My thing on *Voicenotes* was to make an album that has rich chord changes on every song, and prove you can put little elements of jazz into a pop song and it can still be an approachable pop song, just like "Virtual Insanity" was when it came out. It's still one of their best.

5

BLOCBOY JB

"Rover"

It's actually a lot more intricate than people take it for. It's fun and you can turn up to it, but I love how the mix is purposefully not perfect. I think it adds a lot to the record. It reminds me not to make the mix so unbelievably perfect at all times because people still want to relate to the song at the end of the day.

6

H.E.R.

"Focus"

The reason I love this song is, as downtempo and vibey as it is, it has a lot of special chord changes that I'm trying to implement in my music, too—great jazz chords in a pop song. It's a very smooth track.

7

MNEK

"Tongue"

It's a really, really bold and different-sounding record. He is an incredible producer-songwriter overall. It sounds a little bit familiar when you hear it for the first time, but the chorus is just him talking. And I don't think there's a chorus on any song right now where it's just the artist mumbling really close to the mic.

8

MADONNA

"Into the Groove"

[Sings] "Get into the groove, boy, you've got to prove..." I believe if you took this song and made it in 2018 with modern sounds, it would still be a hit. I miss records you press play on and you're just right in it. There's no sustained intro, just *bam*. It just starts—and that's what I hope I did on *Voicenotes*: *Bam*, here's the beat. That sense of urgency is in this record.

→
Madonna;
Tyler, the
Creator



Beach House

TITLE 7

LABEL Sub Pop | GENRE Rock

REVIEW BY Leah Greenblatt @Leahbats

IT'S ALMOST TOO TERRESTRIAL to say that a Beach House record drops; it wafts, carried in on a psychedelic breeze of reverb and ambient feelings. Almost a dozen years in, the coed Baltimore duo have become unlikely heroes of the festival and college-radio circuit, opening for bands like Vampire Weekend and Grizzly Bear, performing late-night sets on *Colbert* and *Fallon*, and mastering the art of making surreal music videos starring time-lapse houseplants or beloved secondary characters from *Twin Peaks*.

With its chemtrail vocals and dense layers of guitar haze, 7 is in no danger of derailing the band's reputation as the reigning slow lorises of indie rock. After opening with an improbably propulsive drumroll, the album settles into its dream-pop signature: "Lemon Glow" is a monument to submarine synths and shimmering percussion; "Pay No Mind" sounds like the Smashing Pumpkins' "Today" at 38 rpm; "Black Car" blooms into the ozone. While multi-instrumentalist Alex Scally paints his pillowy soundscapes, keyboardist-vocalist Victoria Legrand floats above it all, musing on "the color of your mind" and "skinny angels making eyes." 7's artful wooziness is hardly new, but for Beach House, it feels like home. **B+**

3 GOOD THINGS ABOUT GOOD THING

Leon Bridges' 2015 debut, *Coming Home*, was a thick slice of retro '60s cool. For his follow-up (out May 4), he decided to spread his wings.

BY ALEX SUSKIND

IT'S GOT FUNK

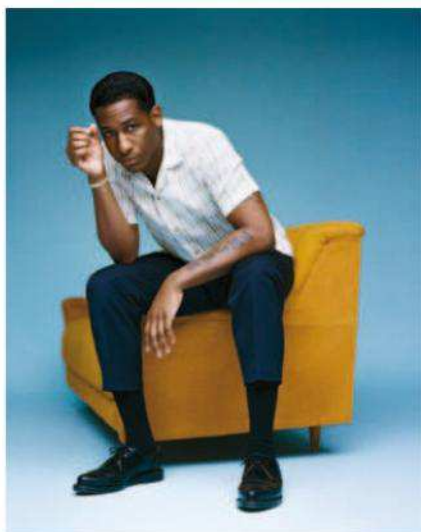
"There was a photo of me at my birthday party looking at a jacket that said 'Live From the Funk,'" says Bridges of "If It Feels Good (Then It Must Be)," which channels early Kool & the Gang vibes. "And that's how that song starts. It inspired it."

IT'S GOT JAZZ

Album closer "Georgia to Texas" has a sax solo, dark chords, and a rumbling bass riff. "It started off with that electric bass," says Bridges. "Putting an upright on it, I was like, 'Are you sure about that?' But it ended up sounding great."

IT'S GOT TRANTER

Justin Tranter, that is. The hit songwriter (Selena Gomez, Justin Bieber, Imagine Dragons) co-wrote "Mrs.," "Forgive You," and the single "Beyond." "I had never been open to that kind of thing," says Bridges about writing with others. "But it's definitely one of my favorite collaborations of the session."



↓ Nick O'Malley, Jamie Cook, Matt Helders, and Alex Turner



Arctic Monkeys Thaw Out

Frontman Alex Turner explains how a birthday gift led the British rock group to return with the keyboard-heavy *Tranquility Base Hotel & Casino*, their first album in almost five years. BY CLARK COLLIS

The new album sounds very different from the Arctic Monkeys' last one (2013's *AM*). What was the writing process like?
I got a piano for my 30th birthday. To pinpoint the origin of this project, I will conclude that it was the arrival of the piano in my home studio. Being sat at a piano helped me to invent a different angle to take on writing, not only music but the lyrics—if that makes any sense!

"Star Treatment" references the Strokes in its opening lyrics ("I just wanted to be one of the Strokes/Now look at the mess you made me make"). What was going through your mind when you wrote that?
It was something that I expected to change later on. I sat down at the piano and began to write, but the plan was that it would just get me off the mark, get me to the next place, and then I'd get into the

real juice. But it occurred to me when I did loop back around that a line like that was kind of right where it needed to be. I think it has to do with that passage of time and that sense of, Where has that time gone? I think I'm having a word with myself, really, and saying, "Look at what you've got us into."

And what have you got yourself into?
I dunno. That's what I'm wondering!

What exactly does the title-track phrase mean?
Tranquility Base, in reality, is the site of the first lunar landing. But whether we're actually talking about a sort of hotel-casino complex on the moon or not is debatable. I like the idea that the record be named after a place. It isn't something that I've done before, but I do consider many of my favorite records almost being like places that you can visit.

Did you see the *NME* recently ranked the song titles on this album in order of "most bats---"? I've yet to discover that.

"The Ultracheese" was one. I would have gone for "The World's First Ever Monster Truck Front Flip."
That was verbatim a news story I was unable to resist clicking on about a year ago, and I was unable to resist naming a song after it. It was laid out for me. We're just living in a world where they're flipping monster trucks forward.

If someone gives you a xylophone for your next birthday, should we expect it on the next Arctic Monkeys record?
Well, it's the saxophone we've probably got to worry about, isn't it?

I can see you with a sax.
I don't know. We might have to draw the line somewhere.

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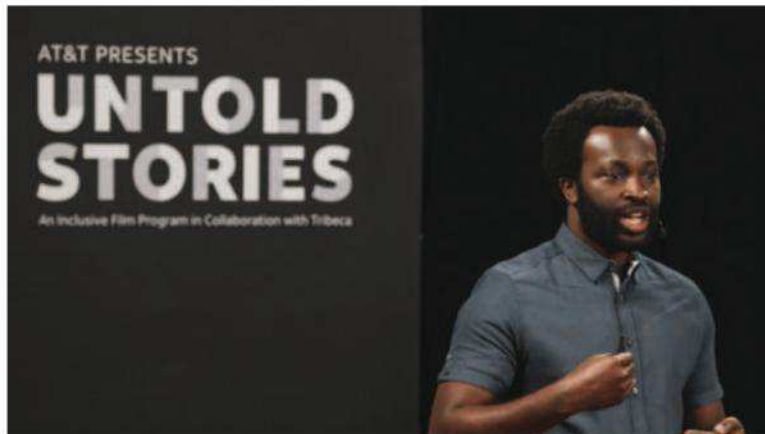
BY ENTERTAINMENT WEEKLY



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Books

Edited By | CLARISSA CRUZ @CLARISSANYC1



THE MOTHER LODGE

Two searingly honest new novels grapple with the complexities of motherhood—and explore how women try to hold on to their lives while creating a new one. **BY DAVID CANFIELD**

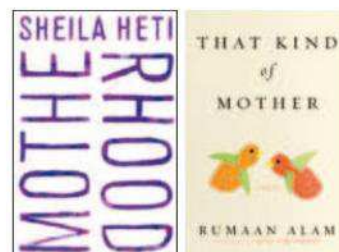
RUMAAN ALAM'S *THAT KIND OF Mother* begins in childbirth. Nearly 10 pages are dedicated to the big moment, in all its beauty and agony, laced with humor and remarkably rich in detail. The scene is as immersive and transporting as a Tolkien fantasy: Alam (*Rich and Pretty*) guides you into the hospital room—every scream heard, every push felt—and creates a whole world, filled with life and

tension, to explore within it.

This second novel from Alam centers on Rebecca, a poet who's just given birth to her first child. When her nanny Priscilla, a black woman with whom she's bonded, dies in childbirth, Rebecca decides to adopt the newborn and welcome Priscilla's adult daughter, Cheryl, into her family. Rebecca's eyes are soon opened to the realities of race in America; her quest to overcome

her privilege and thrive as a parent sends her marriage on a downward spiral. *Mother* isn't big on plot or surprise. It thrills in its attention to nuance, its construction of a full, flawed, loving heroine. Alam's generous rendering rings authentic. He's wry but never cruel—confident enough to pinpoint life's ugliness while keeping hope alive.

The same can be said of Sheila Heti (*How Should a Person*



Be?). Her new book, *Motherhood*, isn't quite a novel—it's an interior monologue, stuffed with hundreds of binary questions about whether or not to have a child. The narrator (also named Sheila) is nearing middle age, with her peers reaching milestones that remain, for her, very far away. What does this woman want? In urgent, first-person prose, Heti contrasts societal expectation with personal desire.

Motherhood considers its titular topic terrifyingly undefinable, an array of singular experiences. For Sheila, it's about being a writer: whether to create life at the expense of creating art. She is an incisive speaker, almost all-seeing—a conflicted, humane voice for women in similar predicaments. Heti takes an indulgently unusual approach to telling her story, especially as she veers off track: a starkly intimate recital of waiting and questioning while the world indifferently passes by. "What to do about this tremulous feeling inside?" Sheila asks midway through. Over *Motherhood's* 250-plus pages, she'll ask the same thing again, in dozens of variations. It's redundant—but that's where the book's sneaky power lies, in a profound question that lacks an answer: How should a mother be?

**THAT KIND OF MOTHER A—
MOTHERHOOD B**

**BETWEEN
THE
LINES**

- **There Will Be Avocados** *Queer Eye's* Antoni Porowski has inked a deal for his first cookbook, out in spring 2019.
- **A Light in the Dark** Authorities have arrested a suspect in the Golden State Killer case, the subject of Michelle McNamara's best-seller, *I'll Be Gone in the Dark*.

Mommy Fearest: *The Perfect Thriller*

A Brooklyn mom took a chance on a high-wire mystery about a missing baby. Now it's set to become one of the summer's hottest reads—and a major movie, too. **BY LEAH GREENBLATT**

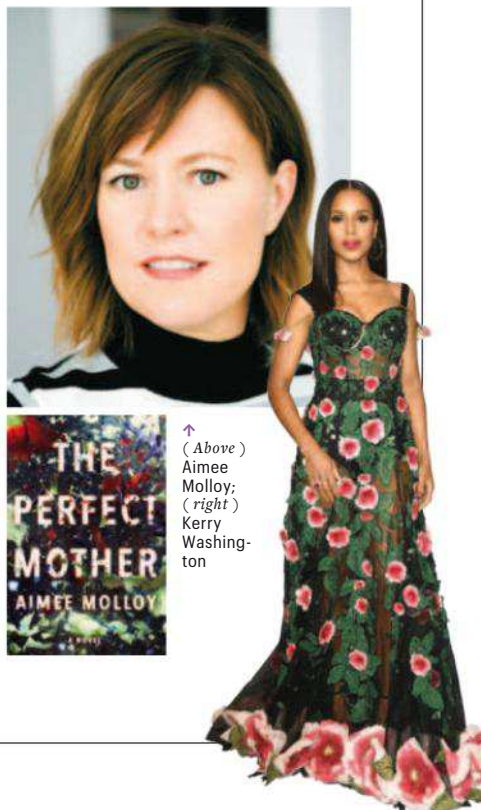
TWO NEW YEARS AGO, AIMEE MOLLOY—A successful ghostwriter and the mother of two young daughters—made a resolution. “It was January 1, 2016, and I said to my husband, ‘I’m going to write a novel, and I’m going to give myself 12 months to do it. I’m not going to take any other ghostwriting jobs, and I’m going to hire a babysitter. And if in one year I haven’t written a novel or it sucks or I haven’t finished, then I’ll just have to deal and I’ll go back to work.’”

Spoiler: She did finish, and it didn’t suck. By that December, manuscripts of *The Perfect Mother* were in the mail, and within the week she had a publishing deal. Now her whip-smart thriller about the disappearance of a baby boy in the midst of a mommy-group meetup at a Brooklyn bar is poised to become one of the season’s most anticipated beach reads—and a feature film, optioned by actress Kerry Washington and legendary producer Amy Pascal. (In a comment to EW, Washington said, “We are excited about bringing this book to life and taking audiences on this terrifying and suspenseful journey.”)

Mother's central mystery is very much in the mold of recent best-sellers like *The Girl on the Train* and *The Woman in the Window*, but it's also a sharply drawn take on the cult of modern parenting, and the particular pressure women face—from within and without—to pull it all off, flawlessly. “The characters are probably all elements of me,” Molloy admits,

“and my own struggles and anxieties.”

For now, she’s giving herself a (very brief) break: a weekend in New York’s wine country. Then she’ll return to work on her next book, which, she says, “turns the lens from motherhood to marriage.” And balance that, she adds with a laugh, with “the need to just sit in my living room and feel delirious that my first novel was finally published.”



↑ (Above)
Aimee
Molloy;
(right)
Kerry
Washington



MEAGHAN O'CONNELL

A memoir about her unplanned pregnancy explores the less Pinterest-y side of new motherhood. **BY CLARISSA CRUZ**

What compelled you to write *And Now We Have Everything*?

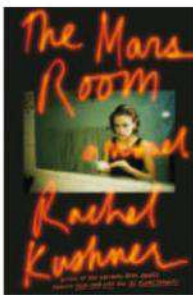
I want women to feel less bad about feeling bad, basically. And to normalize that [having a child] is sort of an identity crisis, a family crisis. It's a big upheaval, and you don't have to feel like a failure if that's how it is for you.

You're very honest about how parenthood affects work.

I was worried when I was pregnant that I wouldn't care, that I wouldn't have ambition anymore. But I wanted to write more because it was something I knew how to do. I'm not good at not knowing what I'm doing, [and] babies are so opaque and unpredictable.

You're pregnant with your second child. Are you more prepared this time around?

I went back to my therapist to make a plan for postpartum. She said, “You can get on SSRIs, but the first line of defense is to get some sleep.” So me and [my husband] will make sure I get at least four to five hours a night. And if that means we have to give the baby formula, that's fine. We are going to be less aspirational and more realistic.



The Mars Room

BY Rachel Kushner

PAGES 336 | GENRE Novel

REVIEW BY Leah Greenblatt @Leahbats

IF RACHEL KUSHNER NEVER WROTE again we would still have 2013's *The Flamethrowers*, a novel so restless and electric and startlingly true it almost seemed to charge the atoms in the air around it. (Either way she would have written another National Book Award finalist, 2008's clever, more diffuse *Telex From Cuba*.)

But now a five-year wait has produced *The Mars Room*—a novel that may be even better, though its subject matter is infinitely grimmer, miles away from the subversive glamour of the 1970s New York art world or Italy's youth in revolt. Romy Hall is a native of San Francisco—not the postcard dream of steep hills and cable cars but a scrappier, almost feral nether land of teenage delinquency, seedy flophouses, and \$20-a-song strip clubs. She's a dancer at a club like that, a single mother, and, by 2003, a convicted murderer serving two life sentences.

Like Raymond Carver or Edward Hopper or Nan Goldin (whose photograph "Amanda in the Mirror" graces the cover), Kushner is a sort of genius of loneliness; her stories slink in the margins, but they have the feel of something iconic. *Mars* brims with characters and digressions—the diaries of Ted Kaczynski, bygone country & western singers, inmates named Conan and Teardrop and the Norse—and returns to favored themes: the tricky wobble of young womanhood, the open-road freedom of motors and speed. Romy might not be going anywhere fast, but she's alive on every page, raw and beautiful. **A-**



His Way or the Subways

Despite its surreal premise, the third novel by *X-Files* star **David Duchovny** is a cleverly romantic love story.

BY CLARISSA CRUZ

Miss Subways is about a present-day couple who get involved in a wager with mythological figures. What inspired you to write this story?

It all started around 1985. I was a graduate student at Yale and somebody dragged me to see a Yeats play called *The Only Jealousy of Emer*. The basis of the story is the idea that to save the person you love, you're going to have to deny that love. It seemed to be a very kind of dramatic and romantic setup. It always stuck with me. And I guess it took about 30 years to get it out on paper. [Laughs]

The inner monologues of the protagonist Emer are very believable. How did you channel this female point of view?

I don't know. To me that's what art is about. I'm less about trying to figure out who deserves to write someone's experience and more about trying to get into each other's shoes. Trying to grow empathy, really.

There are lots of statements on current pop culture in the book. Are these your actual opinions?

[Laughs] The ones that are going to make me enemies are [Emer's] opinions; the ones that are going to make me friends are mine. In

the past, one's readership would have had access to the Bible. That would have been where the writer provided common ground to his readers. Now I think it's pop culture: That's our shared Bible.

What is your writing process?

I like to wake up very early, like 4 or 4:30, to write because usually by noon I'm pretty much done with my imaginative energy. I'm not a really good plotter or structural guy, so I'll get impatient. I just wrote the first chapter and it told me a lot about what the story was going to be. When I start writing I'll start to hear the voices and then they'll tell me where I need to go.

You recorded the audiobook with your kids and former wife. How was that?

It was fun! There's so much spoken by a woman in this and I said, "Well, I'll ask Téa [Leoni] and see if she'll do it," and she said she'd love to. My daughter is acting now and I thought, "She's SAG, I should give her a job." And then Téa said, "Well, if West is gonna do it, you gotta have [son] Miller, too."

Do you consider yourself a romantic?

Yeah, I think so. If you read this book and you read *Bucky [F*cking] Dent*, they have happy endings because life doesn't generally have happy endings. I'm a softy that way, so there you have it. So sue me.

↓ David Duchovny and Téa Leoni recording the audiobook version of *Miss Subways*



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ACCLAIMED DEBUTS

A LUCKY MAN BY JAMEL BRINKLEY **SHORT STORIES**

Brinkley's collection manages to be simultaneously provocative and immersive, in a series of tenderly insightful studies of masculinity, race, and the scars of history.

THE PISCES BY MELISSA BRODER **NOVEL**

We know: *another* girl-meets-merman love story? But give Broder's explosive, erotic, scathingly funny first novel a chance. Its interspecies romantic intrigue buttresses a profound take on connection and longing that digs deep.

CELEBRITY READS

LIKE BROTHERS BY MARK AND JAY DUPLESS **MEMOIR**

Just how close are indie stalwarts Mark and Jay Duplass? The pair describe how their tight bond has sabotaged romances, defined their daily lives, and much more.

FAILURE IS AN OPTION BY H. JON BENJAMIN **MEMOIR**

The acclaimed *Bob's Burgers* and *Archer* voice actor tells his life story through the prism of failure: how each career disappointment was key to the success he's enjoying now.

THE SEASONS OF MY MOTHER BY MARCIA GAY HARDEN **MEMOIR**

The Oscar-winning actress showcases lyrical writing skills in this heartbreaking memoir. Harden explores her relationship with her mother, who lives with Alzheimer's, in pained essays that trace their life together. As Harden explains what motivated her to write the book: "I can't surrender to the power of this disease to define a person."

BEST-SELLING AUTHORS

LOVE AND RUIN BY PAULA MCLAIN **NOVEL**

The latest historical romance from the beloved *Paris Wife* author delves into the steamy, unforgettable marriage between Ernest Hemingway and Martha Gellhorn.

HE BY JOHN CONNOLLY **NOVEL**

Connolly, the author behind the Charlie Parker mysteries, turns to the golden age of Hollywood with a thoughtful, clever portrait of Stan Laurel and Oliver Hardy, two men who teamed up and changed the history of comedy.



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THIS WEEK'S
HITS &
MISSES

The Bullseye



James Cameron compares *Avatar* sequels to *The Godfather*. If by that he means they're too scary for kids and nobody wants to watch a third one.



We'll take 100 bad *Westworld* tweets over one more West one.



#OldHeadShotDay



Winter literally already came, and still no book 6??



Cobra Kai: making sure the karate kid in you now feels like Mr. Miyagi



When you wish upon a star, sometimes it says no.



Michelle Pfeiffer joining Angelina Jolie in *Maleficent 2*, a.k.a. *Avengers* for cheekbones.

Chicken Run, *A Quiet Place* both getting sequels—a big win for surprisingly successful movies about unsettling creatures who prowl a countryside.



After 35 years, ABBA have recorded new music. Take a wild guess who's absolutely freaking out about it.



Oh, my, do we love *Killing Eve*.



The Simpsons surpasses number of *Gunsmoke* episodes, which will be quite a shock to *Gunsmoke* fans when they find out via Pony Express telegram in a month.



Martha Stewart joins *Chopped*, which explains why all the mystery ingredients now match and come fresh from this simple DIY herb garden anyone can grow.



We love to hate him. And also regular-hate him.



13 Reasons Why season 2 is about Polaroids! Clay, welcome to your filter.

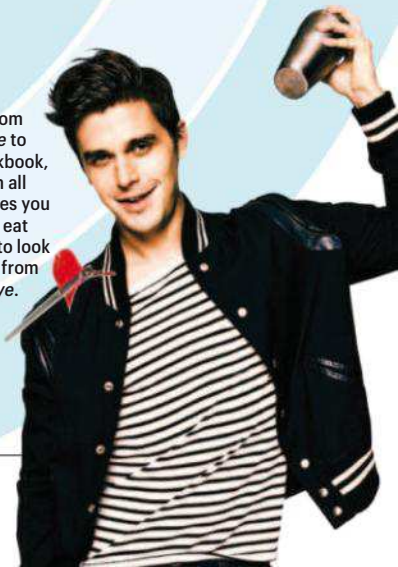


Idina Menzel is on *Undercover Boss*, but the real story here is that so is Adele Dazeem.



It's Gonna Be walked over.

Antoni from *Queer Eye* to release cookbook, filled with all sorts of dishes you shouldn't eat if you want to look like Antoni from *Queer Eye*.



THE GODFATHER: SILVER SCREEN COLLECTION/GETTY IMAGES; AVATAR: WETA/FOX; MARTIN: CHITSEA LUTEN/WIREIMAGE.COM; WEST: FOX; DADDY: XTIONLINE.COM; PERRY: ALLEN BEREZOVSKY/GETTY IMAGES; THE SIMPSONS: © 20TH CENTURY FOX; KILLING EVE: SOPHIE MUI/ELIAN/ABC; WOLF: REA/SHUTTERSTOCK; HANNO: © MARVEL; STUDIOS 2018; ANTONI: KEVIN MAZUR/GETTY IMAGES; MENZEL: BILL INOSHI/ALCBS; CHICKEN RUN: DREAMWORKS; A QUIET PLACE: PAKAMOUNT PICTURES; PFEIFFER: EVAN AGOSTINI/NAVVISION/SHUTTERSTOCK; MALEFICENT: FRANK CONNOR/© WALT DISNEY STUDIOS MOTION PICTURES



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